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ABSTRACT

The 17 short pieces in this guide advise librarians how to enhance the profile of their organizations through increased interest in the media and more visible involvement in the community, and how to address budgeting, planning, and evaluating a public relations program. Fourteen rules of thumb for preparing and using news releases are described and then demonstrated on four sample releases. Concentrating on points of editorial style and format, the ins and outs of publishing an organizational newsletter are discussed. The best ways to incorporate graphic arts into a public relations effort are explained, and suggestions for designing audiovisual material are offered. Planning creative programs for the community--e.g., programs about soil erosion or stamp collecting--to supplement the library's other services is explored. Details are provided about preparing effective public service announcements for radio or television and for searching out the best broadcast opportunities. Skills required for promoting library displays and exhibits and for authoring annual reports are outlined. Discussions are included about communicating with funding sources--e.g., legislatures and library "friends"--and specific campaigns are exemplified. A guide to public relations professional organizations lists the mission and mailing address of each organization. An annotated bibliography is composed of 80 items relating to libraries and public relations. (SD)

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THE LIBRARY PUBLIC RELATIONS RECIPE BOOK

COMPILED AND EDITED BY:

IRENE E. MORAN

THE NEW YORK PUBLIC LIBRARY

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(Post Conference Ed.)

PUBLIC RELATIONS SECTION
LIBRARY ADMINISTRATION AND
MANAGEMENT ASSOCIATION
AMERICAN LIBRARY ASSOCIATION

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IR053 214

INTRODUCTION

IRENE E. MORAN
ASSOCIATE CHIEF, PUBLIC RELATIONS
THE NEW YORK PUBLIC LIBRARY
NEW YORK, NEW YORK

The only "recipes" in this book are those which will help you cook up some good public relations for your library. This book was published initially in conjunction with the 1978 Public Relations Pre-Conference presented by the Public Relations Section of the American Library Association's Library Administration and Management Association.

The articles were prepared in advance of the Pre-Conference by the experts who conducted the workshop sessions. Their papers were compiled and edited, a few extra treats were blended in, and you have the chef's pièce de resistance in hand.

As the Chairperson of the Pre-Conference, Louise Liebold, noted in her introduction: "The idea of this handbook began with the now defunct ALA/LAMA/PRS Continuing Education Task Force, which started the project simmering over a low light. A great number of people have had a hand in this project, and have worked on it in its various stages ... When we on the Public Relations Services to Libraries Committee began planning this Pre-Conference, we felt that our 'gastronomical low-caloried' program was the perfect time for this book to make its debut."

The Pre-Conference, and the Recipe Book, were well-received in the summer of 1978, and this reprint is a testimonial to the usefulness of the material.

Bon appetit!

NEWS RELEASES

GEOFFREY W. FIELDING
SPECIAL PROJECTS OFFICER
BALTIMORE COUNTY PUBLIC LIBRARY
BALTIMORE, MARYLAND

News releases are the basic PR tool!

Here are some basic notes about preparing and using them ... to be followed by some examples, including one showing how the various notes apply.

1. All press releases should be typed.
2. They should always be double-spaced; triple-spaced between paragraphs.
3. Use only one side of the sheet. For page two use a fresh sheet of paper.
4. Do not continue paragraphs from one page to the next.
5. Paragraphs should be short, sentences should also be short.
6. Special press release paper is not necessary.
7. Put your organization and address at the head of the paper.
8. Put a release date below that. It doesn't mean anything in almost every release but it is the first thing the editor looks for. Don't use "For Immediate Release".
9. A short headline gives the essential of the story, sometimes helps the editor compose his own headline.
10. The first paragraph should contain all the essentials of the story - the who, what, where, when. If there is a "why", it comes later. In the attached release the first paragraph can stand alone - it can be used as a 15-second spot on the radio without any editing.
11. Fingers slip in typing. If you spot transposed letters such as in "citizens", after the release has been run, don't worry. The editor will correct it. If, however, a transposition changes the sense of the word or the release, then you have a problem.
12. An "add-on" story helps this release, and gives it a little more length. However, don't keep writing just because a

release looks too short. If you have said your story, that is enough. Anything more is just so much flab, and it will be cut.

13. Put your name and phone number at the end of the release, after your # # # or -30-, which indicates the end of the story. This way the editor knows who to call for further information, but doesn't leave it in the story.
14. If you send out more than one copy of a release, don't send an original to one newspaper and a carbon copy to another. The second paper will wonder why it didn't get the original and you will have made an enemy. Either photocopy your releases, if you have anything up to 20, or multilith, if over.

From: The Administrative Offices
Baltimore County Public Library
320 York Road
Towson, Maryland 21204

You don't need space -
Release paper. This is enough.

For Release: Monday a.m. Papers, February 13, 1978

Essential. Editor looks at
this first.

APPLICATIONS FOR SENIOR CITIZEN DISCOUNTS

story in a nutshell.
useful for headlines
writing

Applications for senior citizen discounts cards, issued by the Baltimore County
Commission on Aging, are now available at all 18 branches of the Baltimore County
Public Library.

The
essentials
of the story.
Can be used
as a spot, as
is, on the radio.

when this happens, don't worry

Eligible for the cards are all ciittzens of Baltimore County sixty years of age
and over. The applications can be filled out at the library, which will forward them
to the Commission on Aging, or they can be mailed by the applicant to the Commission.
Application forms may also be taken by family members and friends to give to older
citizens.

Keep paragraph
short-

A Directory of Aging Services in Baltimore County, which has been developed
by the Baltimore County Commission on Aging is also available in limited quantities at
branches of the Baltimore County Public Library.

An "add-
on" story
related
to the
first
part
of the
release

This directory lists the services and programs available to older adults in
the County, including discounts, education, employment, financial aid, health,
housing, legal, nutrition, recreation and volunteer organizations, social services
and home care, telephone reassurance and transportation.

The directory is available, while quantities last, free of charge. In the
event that free copies for distribution have been exhausted, library patrons can see
the branch library copy, which is retained at the branch for reference.

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For Further Information Call:
Geoffrey W. Fielding
Special Projects Officer
Telephone: 296-8500

essential - in
case of questions

Double space all
releases. Triple space
between paragraphs -
so "breaklines" can be
written in.
Use one side of sheet-
only.

From: The Administrative Offices
Baltimore County Public Library
320 York Road
Towson, Maryland 21204

For Release: Thursday p.m. Papers, December 15, 1977

CHRISTMAS PRESENTS FROM THE LIBRARY

An interesting array of Christmas presents and stocking stuffers for last-minute Christmas shoppers are available at the branches of the Baltimore County Public Library.

At the top end, price-wise, is the newly published "Towson -- a Pictorial History of a Maryland Town," written by two local authors, H. George Hahn and Carl Behm, III. It is available at the Towson Area Branch for \$15.95, plus 80 cents state sales tax, with the proceeds from the sale of the book going for the benefit of The Friends of the Towson Library.

Available at all branches of the Baltimore County Public Library is the new engagement calendar for 1978 published by the library. It features surviving Victorian architecture in the county, and is priced at \$2.50, plus tax.

Another exciting present, and ideal for club room or game room, is the historical map of Baltimore County, which was published by the library last year. In full color, and measuring some 36 by 40 inches, it contains many fascinating features of the county, not all of which have survived the ravages of time. It costs just \$3.00, plus tax.

Also in the map line is the library's street map of the county, the only one which includes the entire county in detail with every street marked. An ideal stocking stuffer, it costs just \$1.00, plus tax. A companion to it is the Street Guide of Baltimore County, available at 75 cents, which gives the start and end of every street in the county, and the streets which they intersect.

"Towson Under God," written by Kingsley Smith, rector of Trinity Church in Towson, and published last year, is a comprehensive and well-written account of the history of churches in the Towson area, and of the various religious groups. It costs \$2.98, plus tax.

And, at the Towson Area Branch, many new books, which for various reasons have not been added to the library's collections, are available at substantial reductions. They range from books on sports, such as golf and tennis, to large art books, as well as cook books, self help and self realization books, novels, and many books for children of all ages. They are priced as marked, many of them 50% and more below the retail price. They are displayed in the Rotunda of the library at 320 York Road.

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Telephone: 296-8500

From: The Administrative Offices
Baltimore County Public Library
320 York Road
Towson, Maryland 21204

For Release: Thursday a.m. Papers, December 15, 1977

ACTIVITIES DURING CHRISTMAS AT COUNTY LIBRARIES

DUNDALK

THIRD GRADE TO DECORATE TREE

December 19

The third grade class from Dundalk Elementary School will decorate the Christmas tree at the Dundalk Branch of the Baltimore County Public Library next Monday (December 19) at 1:30 p.m. Included in the program will be carol singing, a movie and candy canes.

The community is invited to visit the library and participate as audience in the program. The Dundalk Branch is located at Center and Shipping Place in Dundalk.

COCKEYSVILLE

SHARE AN OLD-FASHIONED CHRISTMAS

December 21

The whole family has been invited by the staff of the Cockeysville Branch of the Baltimore County Public Library to "Share an Old-Fashioned Christmas." The program will be held next Wednesday, December 21, starting at 7:00 p.m. This is the second year in which the program has been held and those attending are asked to take along some of their favorite Christmas treats, such as cookies, candy, cake and so on, to share with others. Punch will be provided by the library staff.

Admission to the program is by free ticket which can be picked up at the Cockeysville Branch, located at 10757 York Road in Cockeysville.

- more -

ROSEDALE

CHILDREN'S PROGRAMS SCHEDULED

A papercraft program for children six to twelve years of age will be given at the Rosedale Area Branch of the Baltimore County Public Library on Tuesday, December 27, at 2:00 p.m.

A "School's Out Surprise" will be held on Thursday, December 29, starting at 2:00 p.m. for children six to twelve years of age. Among the activities will be an old game in which the winners will receive prizes.

Admission to either program is by free ticket which can be picked up at the Rosedale Area Branch, located at 6105 Kenwood Avenue in the Kenwood Shopping Center.

CATONSVILLE

TWO PROGRAMS SET FOR CHILDREN

The first of two programs for children scheduled at the Catonsville Area Branch of the Baltimore County Public Library will be on Tuesday, December 27, at 1:30 p.m. The program will include an original play, "The Turtle Who Wanted His Back Back," which will be performed by the Barnstormers Children's Theatre of Catonsville Community College. It is for children four to ten years of age and admission is by free ticket which can be picked up at the branch.

On Thursday, December 29, the film "Rookie of the Year" will be shown at 2:00 p.m. It is for children six to twelve years of age and admission is free of charge and no tickets are required. The Catonsville Area Branch is located at 1100 Frederick Road in Catonsville.

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For Further Information Call:
Geoffrey W. Fielding
Special Projects Officer
Telephone: 296-8500

THE LIBRARY NEWSLETTER

SALLY BRICKMAN
LIBRARY EDITOR / PUBLICIST
CASE WESTERN RESERVE UNIVERSITY LIBRARIES
CLEVELAND, OHIO

IS A NEWSLETTER THE ANSWER?

1. Do you need to communicate more effectively?
2. Will you save time otherwise spend in meetings?
3. Is this the most effective way to get information across?
4. Do you have enough of value to say on a regular basis?
5. Will you have \$ to cover the cost?

WHAT IS THE PURPOSE OF A NEWSLETTER?

1. What are you doing in your library?
2. The newsletter can be a running record of your accomplishment, services, concerns, and functions. It will: inform, educate, promote, entertain, create better understanding.
3. Who is your audience? Define. Staff? Outside community? Friends? Students/teachers? Trustees?
4. Can one newsletter do it all? (Staff news is more personal; news for the public is more formal.)
5. Never assume you know all there is about your audience; you must learn about their needs and look at the newsletter from their point of view.

WHO WILL BE RESPONSIBLE FOR IT?

It is best to have one individual who is interested, motivated, willing to put forth the effort and have the time allocated on the job. The editor must oversee, compile, arrange, edit, as well as write, type, mimeo (or take to printer), fold, staple and mail. The editor should:

1. have ability to recognize what is newsworthy;
2. get help (this is known as friendly persuasion);
3. be sure duties are understood by librarians and director; it is

valuable to double check your ideas and copy with one in authority to avoid problems;

4. have the authority to set deadlines, solicit articles and make final decisions.

GATHERING IDEAS

1. Your material should be active and of interest to you. Keep it human.
2. Plan. Always keep your purpose and your audience in mind.
3. Stay on top of ideas and activities by knowing your staff and "training them" to help keep you informed. Talk to them informally often.
4. Know your library, where you've been and where you're going.
5. Attend meetings. Ask questions.
6. Keep an idea file. This should include: a master file of your past publications for reference & consistency; a log for each issue; ideas for future use.

SOME SPECIFIC STORY IDEAS YOU MIGHT USE

1. Getting to know you -- highlight staff and their accomplishments.
2. Meetings and programs --When they are, who will speak, what issues, follow up with what happened in the next newsletter--Educational seminars & speeches.
3. Building plans.
4. Book reviews, new and old books, use of microforms, gifts received, book sales, the virtues of interlibrary loan.
5. What's new in library literature, organizations, papers, people.
6. Letters from happy patrons, their suggestions and responses to them column from the director, roving reporter.
7. Policy changes and new services.
8. Consumer education, how-to-do-it articles, legislation.
9. AVOID issues that are too personal about staff and patrons.

ARRANGEMENT OF STORIES

1. Imagine layout as you write; good organization is more important than the visual image.

2. Don't forget to include: WHO, WHAT, WHEN, WHERE, WHY, AND HOW.
3. Timeliness is next to Godliness.
4. Rate pages by importance, with page one story of importance to all such as the introduction of a new director: page two, an open house: page three, a calendar of events; page four, biography of new employees.
5. Avoid jumping stories to the next page; if you must, end the page in a complete sentence and indicate that the story is continued.
6. Fillers are good for relieving copy. But don't use them just to fill space; be sure they are relevant. Run a smaller issue if necessary.

CLEAR CONCISE WRITING

1. Use the inverted pyramid technique; each paragraph should contain less important material. The lead sentence is the catcher; get attention with it. Use short paragraphs; eliminate unnecessary words.
2. Don't editorialize, i.e. the senior citizens enjoyed the program because they are so lonely.
3. Proof read over and over; check spelling and grammar; use a dictionary and a thesaurus.
4. Your headlines should be complete sentences if at all possible.

BEFORE PRODUCTION: FINANCING AND PRINTING PROCESS

If you can use a printer, great; if you cannot, consider mimeographing inhouse if possible. A stencil maker will pay for itself.

FORMAT

This refers to the size of the newsletter and number of columns. Most are 8-1/2 by 11 either flat or folded. Determine number of columns by the size of your page and type. Rule of thumb is to use two or even three columns on an 8-1/2 by 11 page. These can be broken up by photos, boxes, white space, etc.

MOCK-UP (DUMMY)

This is the arrangement that you can play with ahead of time to see that everything "fits" and looks attractive. You can use boxes, borders, symbols (try playing with your typewriter symbols for art and relief) and photos (if you use photos, make sure your people are doing something).

NAMEPLATE

Incorrectly called the Masthead, this will be the heading of your newsletter which should include the name, volume and number, date, name of your library, location and your logo. The newsletter's name should reflect your library. You might include the editor's name inside the pages. You can make your own letterhead from stencils and paste on the same one each time before mimeographing or you can have it done professionally.

PAPER

If you use both sides you should have a sufficiently opaque sheet. It is sold by weight per ream (500 sheets), 16 and 20 are too transparent; 24 lb. is best. Papers come in smooth and textured. Smooth are best for newsletters. If you mimeo, in house, buy in stacks and keep in a cool, dry place, stacking flat.

MAILING AND DISTRIBUTION

This is what they never taught you in library school and can be more laborious than filing catalog cards. Try to get help in compiling. Check postal regulations. Mail before the 28th and after the 5th of the month. Work at keeping mailing lists updated. IBM labels or key punch labels can go directly on the newsletter and sent out (sans envelope).

PAYING THE BILLS

This will depend highly on how you measure time; what kind of paper you use and where you get it, what your printing method is and the size of your mailing.

EVALUATION OF THE NEWSLETTER

This may also be difficult to measure. You might see it in happier, better informed patrons whose needs you have anticipated, gifts from Friends, response to programs. Hopefully you are raising morale, educating and inspiring. You can use a questionnaire in the newsletter but this requires something of your readers. At the very least, the newsletter will be a record of historical interest for your library.

FINALLY ...Strive for simplicity..consistency.. and balance.....

GRAPHICS

CAROL BRYAN
GRAPHIC DESIGNER & COPYWRITER
CAROL BRYAN IMAGINES ...
CHARLESTON, WEST VIRGINIA

GOOD GRAPHIC DESIGN IS ALSO A STATE OF MIND

This advice will be of help whether or not you are the graphic designer for your library. This advice applies to anyone who is sincerely interested in maintaining good graphic design on all materials produced for the library.

To get good graphic design, you will first have to be able to recognize it; and, to recognize good graphic design, you must develop a knowledge and interest in it; and, to develop a knowledge and interest in good graphic design, you must really, really care about it.

The only way of avoiding all of this advice I'm going to give and still have good graphic design as a part of your library image is to find someone else associated with your library who wants to follow this advice and allow them the freedom to do so.

FINDING OUT ABOUT GOOD GRAPHIC DESIGN

Caring enough about having good graphic design will automatically put you on the path to getting it because you'll have uncontrollable urges to do a lot of things to expose yourself to the world of graphic design and the elements surrounding it.

THE BASIC SUPERMARKET GRAPHIC DESIGN LIST

You may possibly do a lot of these things:

1. Attend PR sessions
2. Read how-to books and example books on graphic design.
3. Ask advice and pick the brains of graphic designers.
4. Subscribe to trade publications.
5. Send away for any free samples or information relating to the field.
6. Listen to what graphic designers recommend in techniques, products, materials, new items, equipment, improved or time-saving methods.
7. ...and try what seems to have potential in your own PR work situation.

8. Find out about sources for everything you could possibly use in your library PR program and build an information file on this.
9. Keep an idea file on graphic design which appeals to you - get to know what you like and edit this yearly.
10. Visit an art supply store - not necessarily to buy; take a long time, look at all of the products, ask questions about what you see that might work for you.
11. Help yourself develop a taste, a selection process, a recognition of good graphic design, so that you can distinguish it from mere attempts. What you'll need to do is . . .
12. ...Look at what is considered to be quality graphic design in as many books, shows, collections and samples as possible, so that you start to recognize that intangible essence of greatness which is present in all good graphic design, setting it apart from the ordinary.
13. Establish a rapport with salesmen who offer graphic art-related products. They are often walking encyclopedias of tips and knowledge. Show them your art set-up and get their advice. They know about a lot more than their own products. They get around town to other art departments and they B.S. with people. That can be valuable to you.
14. Join a local professional group of artists, advertising or communications people. Your design problems will be shared and understood here. You'll gain exposure to all types of communication situations through other members and guest speakers. It's important not to be burrowed into your own sheltered library world.
15. Visit other art studios and art areas of businesses to see how they are set-up, stocked and staffed.
16. Go back to basic children's art. This is innocent and honest art, and often displays more exciting use of space, color, texture and style than more highly trained or adult or even professional art. Child artists have not had their styles bogged down with lots of rules yet; they have not been told the "right way" and the "wrong way." Most of them think they're terrific artists - they are still young enough to be free spirits of uninhibited, unabashed expression. Sadly, with age, we lose this and spend a lifetime working back to it.
17. Use, if allowed, other people's good designs and PR pieces. A good idea for one library is sometimes good for your library. If a piece is shared, it's often improved with each use. By all means get written permission from the person who produced the work. And never copy anything in print without permission unless it's published expressly for unrestricted use. Those you wish to "steal" from will probably be flattered by your interest. All libraries can benefit imagewise if they are able to copy the best stuff produced in the field of library PR.

18. Realize how great a source your own library is for good graphic design - there's a wealth of inspiration in the stacks too fathomless to be specific about. But, a specific exception is children's books, because they keep their points of communication simple, and that's a key to good graphics.

RECOGNIZING GOOD GRAPHIC DESIGN

You will notice that you've been told how to find out about good graphic design, but you haven't been told how to recognize it. That's because there is no foolproof criteria. Some great graphic designs break every design rule in the book. There is no single answer. Every design problem has several good solutions, not just one. I could show you endless examples of design and say this piece is good design for these specific reasons and that piece is poor design for these specific reasons. I could hold up other examples and say this piece is good for no specific reason and that piece is poor for no specific reason. But here's the important point - I can say with confidence, what I believe is and isn't good graphic design. I can recognize it. When you are able to make that same judgement, as a designer, a librarian, or both, then you will be capable of maintaining good graphic design in your library program.

Recognizing or executing good graphic design requires well-developed taste, selection abilities and confident judgement; this is backed with a sound knowledge of design talent, technical skill, execution, and design awareness. If you're the artist; it is backed with design awareness if you aren't the artist.

BASIC VS. BRILLIANT: AN IMPORTANT STATEMENT

One can have years of art training and still not be capable of executing or selecting good graphic design. BASIC EXECUTION of graphics does require art skill; BRILLIANT EXECUTION also requires BRAINS. You've got to use your HEAD as much or more than your HANDS. BRILLIANT SELECTION of graphics also requires HEADWORK. BRILLIANT EXECUTION and BRILLIANT SELECTION both require HOMEWORK; both require ROADWORK, getting around.

Both execution and selection - if they are to be continuously effective - require constant attention to graphic design. You might say you'll be registering your mind in a life long do-it-yourself course on the subject, attending "class" when that bell rings inside your psyche to alert you of a potential learning opportunity.

This isn't so time-consuming as it may sound. Naturally, at first, your personal graphic design course will involve more effort on your part, because as a new student, you won't yet be capable of always making a "this is good graphic design" or "this is poor graphic design" judgement. However, as you progress in your self-imposed study, your awareness of graphic design will enlarge, and your ability to judge and select will improve. You will eventually be able to eliminate what is not needed, sifting through the unnecessary opportunities and focusing your attention on those aspects of design which inspire you and cause you to inspire your library's use of graphic design.

CREATIVE PROGRAMMING

LAMAR MARCHESI
PROGRAM COORDINATOR
CLARK COUNTY LIBRARY DISTRICT
LAS VEGAS, NEVADA

WHY PROGRAMMING?

Why not?...or conversely because it is there or philosophically because it is a logical extension of the basic business of libraries - information. Outreach, to use library jargon, is another good reason, as is the stimulation of local arts and artists, all part of the grand scheme to make your library an indispensable part of your community. All part of building a broad constituency so when your local politicians decide to start cutting the budget, or a censorship issue rears its ugly head, you'll have citizen allies...people that have attended and enjoyed your program offerings.

Programming is and should be, inseparable from your library's public relations efforts and integrated with the more traditional aspects of your operation. For instance, a series of programs on investments should naturally lead to a bibliography of materials available at your library on that subject and notification to the reference staff that questions may be coming their way on various aspects of investments. A coin or stamp collection could be displayed if space is available to illustrate how such hobbies have an investment nature.

WARNING: The Director of your library will likely see programming as a way of boosting circulation. Each one of those concert goers or film attenders will be viewed as a potential circulation statistic.

It is true that on days when programs are planned and attendance is high, circulation statistics will go up. However, programming is not an adjunct to other library services. It is not a ploy to get more people in the building to check out more books. If they do, so be it. Programming is a service in and of itself. If people prefer to obtain their information from a speaker, or film or concert or display, that is a valid method; need I say as valid as the printed word. End of Sermon.

THE PROGRAMMING PROCESS

No matter what the nature of the program, the process is the same and it is the process that should be understood before plunging into the frontier world of programming.

Ready....set....plunge!

1. IDEA.....in the beginning there is the idea, the inspiration. It

Most often will come from the person responsible for programming, although it may come from other staff members, your patrons or even a committee set up for programming purposes, although committees are not known for innovation.

Sometimes inspiration comes from the availability of a resource, like packaged slide programs or films, it may come from local or national trends (skateboarding, human potential, etc.) news stories, or combining old elements in new ways. Whatever the source, the quality of the idea often directly effects the quality of the finished program. So screen your ideas, talk to staff, patrons, family....anybody that will listen and ask them "What do you think about a series on soil erosion?"

2. **RESEARCH....**o.k., so you got your idea, soil erosion it is! But what do I need to know about that fascinating subject before I can plan an intelligent series? This is the reason for research. Research can sometimes be entirely eliminated if the subject is one that's familiar. The more complicated the program or series of programs, the more extensive the research is likely to be.

One advantage is that you work where research tools are readily available. If you have good rapport with the Reference Department you may be able to get them to do part of your research job. The research stage is an essential part of the planning process...the better it's done, the better the product.

3. **RESOURCES....**Now that you know the true importance of soil erosion in agricultural economies of the Northern Hemisphere you can begin putting together the resources you need for that boffo series you've been planning to tie in with the County Fair and annual 4H Expo.

Resources are those people or things you need to run a successful program. People, media and facilities are those that are most important. Can your agricultural extension help? How about a professor from Humus A&M? Would illustrating the planned program with slides or films be effective? Is such media available and if so, where from and how much? Finally, where am I going to hold my lecture series? Can the room be darkened? How many can I seat? Will the thunderous applause emanating from the chosen space disturb other patrons?

4. **STRUCTURE....**What is the best way to present the information I want to convey? Should I use a straight lecture approach? A panel discussion? After those decisions are made, then I must decide if soil erosion can be covered in a one-shot program or does the very breadth and depth of the subject demand a series? If I plan a series should I program in a strip - Monday, Tuesday, Wednesday, Thursday or weekly or monthly? Afternoons or evenings?
5. **MONEY....**Although money, like people, is a resource, it is of such importance that it should be considered separately. Don't expect to get to the moon on \$1.98. If you have a limited budget, and who doesn't, you must plan to work within your limitations.

Task number one is to convince the boss that XX amount of dollars should be annually set aside specifically for programming and support services. Even a small amount of dedicated funds can be made to stretch by matching your dollars with grants or corporate underwriting. Don't forget your Friends group as a potential source of financial aid. You may even wish to charge admission for your events to help defray expenses and provide funds for additional programs.

Don't be afraid to ask folks to donate their services! There is nothing wrong with having a local nursery do a gardening series for you, just as long as there's no overt pitching going on. It's called mutual benefit.

6. **PUBLICITY....**How will the soil erosion freaks know you're dabbling with a subject dear to them if you don't let them know? It's up to you to publicize your events. Use every means possible....news releases, electronic media, hand-outs, billboards, painted announcements on the sides of washed-out gullies.

A picture is worth a thousand words so use photographs whenever possible. Take them yourself or pay an enthusiast to do it for you.

7. **IMPLEMENTATION....**This is the easy part...actually doing it. Be there to make sure your guest **speaker** shows up, greet folks and make them welcome, pass out soil kits at the door. All those little details are important. Cross your fingers that the word got out and somebody shows up. Count heads. If nobody shows thank the speaker and slink back into the closed stacks. Have a good cry.
8. **EVALUATION/FOLLOW-THROUGH....**so soil erosion wasn't so popular after all. Well, don't repeat that mistake. Write a thank you note to your guest; you may want to call on him again. Release follow-up publicity on your event if warranted. Tuck away the fact that scheduling on Friday nights is the pits.

Drop back and try again.

PSA WRITING

RITA KOHN
PUBLIC INFORMATION OFFICER
CORN BELT LIBRARY SYSTEM
NORMAL, ILLINOIS

A public service announcement (PSA) is a carefully constructed message, usually no more than 60 seconds in length, that succinctly provides the public with information about specific or general materials, services and programs of your library. PSA's are aired at various times during the broadcast day at the discretion of a radio or television station manager. A PSA is not a news release, a paid ad, an interview or on-going broadcast.

Creating PSA's in accordance with the specifications of each station, and in light of your stated objectives, is an exercise that requires decision-making, writing skills, photography expertise and public relations training, along with good will and common sense.

Whether you create your own PSA's or buy canned (already written or produced) ones, there are some basic steps that apply:

1. Define exactly why your library wants to air PSA's, what point(s) it wishes to make, who will be responsible, and what audience it wishes to reach. You must recognize what a listener-viewer can retain in 10, 15, 20, 30 or 60 seconds. Plan to make one or two basic points per PSA.
2. Establish contact and a working relationship with personnel at your radio and/or TV station(s). Before you do this, take the time to "tune-in" to the station during different periods of the day over a span of a week. Become familiar with the type of programming, the audience approach, the character of the station. Then get the name of the person responsible for getting PSA's on the air and make an appointment to visit. Ask for a run-down of the station's requirements regarding PSA's (they vary widely); ask for a tour if you are unfamiliar with the operation, and if your host has the time. Explain what you hope to achieve, what audience you want to reach. If you are visiting a TV station, talk with the people who know about producing good quality TV visuals. Get all of the pointers you can regarding interest-holding subjects, framing, angles, lighting, contrast and focus.

Start a "resource" sheet for each station you visit. Include the basics like call letters, address, telephone number, name of contact and best time to call; get such

specifics about their PSA requirements as length (in seconds and words); airing schedule; date material is due in advance of airing and taboos. Find out the format preferred: size of paper or card; caps or upper and lower case for typing; double or triple space; margin requirements. If it is a TV station, get details on visuals: slides, prints, videotape; size; vertical, horizontal; cropping; mounting; identifying; numbering; charts; lettering; script. Include space for information on taping/production schedule; pick-up schedule; audience reaction.

On the reverse of the sheet start what will be a record of material submitted to that station, noting topic, date/time/place delivered; airing schedule; pick up schedule, and a space for evaluation.

3. Deliver the spots on the correct date and at the exact time to the right person at the appointed place. You can carry out this step without any hassle, provided you do your homework.
4. Follow up regarding the use of, return of, storage of and audience reaction to the spot. Say "thank you" to the station for using it. If you need/want your material back, be certain to set up a time, date, place to pick it up (immediately following the final airing is best). It is never wise to borrow or to use one-of-a-kind visuals that have tremendous value and no replacement capability. It is wise to have duplicates of slides and a copy of every script.

Set up a filing system ... being able to pull a slide from a general services PSA to use in an upcoming large print books PSA is very helpful. Make sure slides are kept in a safe, dry place.

Document when and how the PSA was aired, and note the reaction for future programming.

Remember the "thank you" - the station is in business to make money and if they are giving you something that costs them, the least you can do is say you recognize and appreciate the gesture.

CREATING THE SPOT

It can take anywhere from two to ten hours of work to produce a 20, 30 or 60 second spot. Be prepared!

RADIO -- Use simple descriptive words; avoid tongue-twisters, archaic vocabulary and no-pause sentences. Don't put your words first -- the initial words are attention-getting, settle-in-to-listen words. Be informal, conversational, rather than stiff. Repeat the same thing in different words at least twice.

The rule of thumb for translating words into seconds is:

10 seconds = 25 words
15 seconds = 37 words
20 seconds = 50 words
30 seconds = 75 words
60 seconds = 150 words

With so few words to play with, say it tight and make it right. Write, read aloud, time, tape, listen, evaluate, ask someone else to evaluate. Then re-write, re-read aloud, re-time, etc. until you have a message that clearly makes the point you wish to make. Here are some samples:

20 seconds; 50 words

IF YOU'VE GIVEN UP READING BECAUSE BOOK
PRINT IS TOO SMALL, LOOK AGAIN. YOUR
LIBRARY HAS BEST SELLERS AND OLD FAVORITES
IN THE LARGE PRINT FORMAT. AND YES, THEY'RE
AS LIGHT IN WEIGHT AS REGULAR PRINT BOOKS.
FOR YOUR READING PLEASURE VISIT THE PUBLIC
LIBRARY FOR BOOKS IN LARGE PRINT.

10 seconds; 26 words

FIND OUT ABOUT BOOKS BY MAIL, A FREE
SERVICE FOR PEOPLE LIVING IN RURAL
AREAS. REGISTER AT YOUR NEAREST PUBLIC
LIBRARY AND RECEIVE BOOKS BY MAIL.

15 seconds; 37 words

ENJOY VISITING MUSEUMS? EXTEND THE
PLEASURE TO YOUR HOME, AT NO COST, BY
BORROWING FRAMED ART REPRODUCTIONS FROM
YOUR PUBLIC LIBRARY. REMBRANDT, CHAGALL,

PICASSO, WINSLOW HOMER AND MANY
OTHERS ARE WAITING FOR YOU. AT
YOUR PUBLIC LIBRARY.

If the station wants written PSA's, be sure to type them on
your library letterhead (one per page) with name/address/
telephone number.

This is a sample set-up:

your name	<u>(event or topic)</u>
your title	to be used on <u>(day)</u> , <u>(month/date/year)</u>
	through <u>(day)</u> . <u>(month/date/year)</u>

THE EVENT, DATE

time: _____ seconds
words: _____

THE COPY IS TYPED HERE. USUALLY IN
THE STYLE THE STATION PREFERS, ALL
UPPER OR UPPER AND LOWER CASE, AND
EITHER DOUBLE OR TRIPLE SPACED.

Some radio stations will invite you or someone you designate to
visit the station with a script and to tape the message for
later playback.

TELEVISION -- A frequent question beginning TV PSA writers ask
is: "Do you start first with visuals or first with the script?"
Actually, you start first with the point you want to make,
either on paper or in your mind. Clearly establish your objec-
tive. You are introducing a new collection of large print books.
Do you have a good readership already so showing a few new
titles would do the job? Or are you pioneering a new service
so you will need to show that large print books are comfortable
and timely?

TV copy has to be paced more slowly than radio copy because the
viewer has to coordinate two senses - sight and hearing. This
means the ratio of words to seconds changes, and the relation-
ship between audio and visual needs to be established as well.

Audio translates as:

10 seconds = 20 words
20 seconds = 40 words
60 seconds = 125 words

Visuals: 1 slide or photo for every 10 seconds.

It goes without saying that the audio and visual segments must be coordinated and enhance each other, while advancing the message. Put into practice what you learned from the people at the station, and from all your own years of TV watching, to produce a product to suit your needs and to meet the requirements of the station. (In some college communities, you might find competent students who would be delighted to work with you for the experience.)

Sometimes the script and the visuals work out beautifully -- other times they don't. Re-write the copy to fit the slides, or re-think your original format. A lot of compromising goes into the meshing of message to media.

Remember, what you say in words should not duplicate what you say or show in a visual ... if you letter a message on a slide, let the viewer read that (unless it is an address to write to), while the announcer expands on that message.

EXTRAS --

For TV a visual logo helps establish instantaneous rapport with viewers. Coupled with a music motif, you have something going for you. You can also use music and sound effects for radio.

Use TV or radio for one-shot deals or as a continuing series.

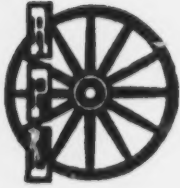
Consider working with other libraries, exchanging and sharing materials for the benefit of all. This is crucial where one station covers several neighboring communities and a cooperative approach nets gains all the way around.

If your area is covered by two or more stations, survey each independently and, if possible, devise a PSA schedule that enables you to alternate material so as to avoid having to create completely new scripts all the way around. If you do alternate, tell station managers what you are doing.

Keep alert to changes in PSA requirements and to PSA personnel (there's a lot of this!)

Remember when you are having photographs taken to be used in a PSA to have your subjects sign a "no payment rights" form to protect your library from commercial residuals claims by any subject you photograph in good faith for "free". Make it clear to your subject that she/he is freely consenting to pose.

With something important to say and the desire to attain the skills to say it well on radio and TV, you're on the right wave length. Give yourself time to master the craft.



ROLLING PRAIRIE LIBRARIES

345 West Eldorado Street
Decatur, Illinois 62522
Telephone: 217/429-2586

ASK ABOUT...Nutrition

NUMBER L-9

:30

1. SCIENCE OF NUTRITION

Ask About Nutrition at your public library. While food prices have risen constantly, the national level of nutrition has steadily declined.

2. GREAT AMERICAN
FOOD HOAX

Information to help improve your diet and stretch your food budget is available.

3. THE PRUDENT DIET

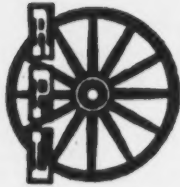
If you're counting calories or carbohydrates, try a book about sensible diet.

4. EAT, DRINK, & LOWER
YOUR CHOLESTEROL

Additional books can be obtained from your library system when you Ask About Nutrition at any library in the Rolling Prairie, Lincoln Trail, or Corn Belt Library Systems.

5. LOGOS (RPL/LTLS/CBLS)

Contact: Larry Pepper



ROLLING PRAIRIE LIBRARIES

345 West Eldorado Street
Decatur, Illinois 62522
Telephone: 217/429-2586

ASK ABOUT...The Large Print Format

NUMBER L-1

:30

1. NEW YORK TIMES & READER'S DIGEST

Ask About books, newspapers and magazines in the large print format at your public library.

2. Holding magnifying glass

If reading regular print is a strain, you'll find books on all subjects from cookbooks to popular novels.

3. Cookbook

Simultaneous printing means current materials are available to all readers.

4. CIRCUS

For ease in reading...Ask About the large print format at your public library or bookmobile stop in the Corn Belt, Rolling Prairie or Lincoln Trail Library systems.

5. INCIDENT AT HAWKS HILL

6. LOGOS (RPL, LTLS, CBLS)

Contact: Larry Pepper

GETTING ON THE AIR

JOAN ERWIN
COORDINATOR OF COMMUNITY RELATIONS
ORLANDO PUBLIC LIBRARY
ORLANDO, FLORIDA

AND

WILLIAM A. MULLER
DIRECTOR
MASON COUNTY PUBLIC LIBRARY
POINT PLEASANT, WEST VIRGINIA

There is more to library PR than newspapers and public service announcements. Be aware of other opportunities to spread your message.

BROADCAST NEWS

Broadcasters (both TV and radio) provide the highlights of the day's news. The print media are the people with the details. Therefore, you should send broadcasters a special edition of your news releases, shortened and with as few difficult-to-read words as possible. The release should be no longer than a page, typed with double space and wide margins. Remember the announcer has to read many of your pieces "cold" and if you send tongue twisters, disc jockeys especially, won't read them.

Broadcast news departments want items that are really newsworthy. Items with a "newspeg" have a better chance of making the air. You don't have to wait for a new building, any change or addition will do, or a milestone such as the retirement of a staff member of long standing or a record of some sort, e.g. the 100,000th book in the collection or a huge circulation day. Don't overlook unique happenings such as the uncovering of a rare book in a donation or acquisition of materials important to the area (be sure to have the donor there too!).

When sending a release to a television station, mention several visual items that a film crew can shoot to illustrate a story. If you want to make the 6:00 p.m. news, schedule your happening for mid-morning. This gives the editors time to view the film or tape and edit you into the program. (It also helps to pray there isn't a fire or an announcement from the Mayor later that day). Be sure to avoid conflicting with major events that could cut you out. NEVER try to beat out the city or county government's regular meeting.

Have a representative of the library available to the TV people when they are shooting. Be sure this person is well informed and able to answer questions into the camera without having to read notes. NEVER READ FROM A PREPARED STATEMENT FOR PR PURPOSES. If you have to memorize the

statement to get it exactly right - do it! The eye contact with the audience is essential.

Be prepared for questions with concise answers. Be ready with specific figures if you are dealing with money or other measurable ingredients. Reporters many times will ask for a printed copy of statistics to "fill" a story after they return to the station.

KEEP YOUR SENTENCES SHORT AND UNCOMPLICATED. This cannot be stressed enough. Broadcast media are slaves to the clock. News time is gauged in seconds. A couple of extra words in an interview can get it cut from a program for a shorter item. If you give easily edited information to the media, they will keep coming back to you when they need "filler."

Many times, a radio station will call for a recorded interview. It helps, in the beginning at least, to have a thirty second spiel ready. Once again, short sentences with all the information "up front" are best. If you have "stage fright," practice the speech a few times to yourself. An even better idea is to borrow one of the library's recorders and listen to yourself on tape. It is a great help and builds confidence.

LOOK FOR OTHER BROADCAST OPPORTUNITIES

Many stations produce non-news programs in which library promotion can be included. Be alert to items that will fit on the 5:30 a.m. farm and home show, homemakers' hour, senior citizen jamboree or ethnic programs. Don't forget the bulletin board of the air for your standard stuff and the interview shows for the new children's librarian. Keep special audience shows in mind to promote your services that tend to be used by those groups.

LONGER BROADCAST INTERVIEWS

Eventually you will be asked to fill up to a half hour show with an interview on the glories of library service. For these sessions, it is a good idea to have several major points in mind and a strategy for getting those points on the air.

Usually the person interviewing will not be well informed about the subject. If you are lucky enough to have an interviewer who asks for information before air time, be ready to brief them quickly. Usually the interviewer is "cold" and questions from left field. The interviewer is there to keep the viewers' interest and if you are easily flapped, that CERTAINLY keeps interest high. You are there to get your information across. Keep your main points in mind and work them into the conversation. Remember, you can play left field too.

BE READY TO FILL: No matter how exciting your new project is, invariably it won't last as long as you think. Have a list of things to talk about ready. Be ready to go through an inventory of library services and events. That clock can really creep when the last bit of what you consider exciting has been exhausted. Remember, there are a lot of people watching that don't

know about the most pedestrian of library services. Sock it to 'em!

BE WILLING TO ADMIT YOU DON'T KNOW. No one is expected to be all-knowing. If you get nailed with a biggie, defer. You will have to live with that answer, so don't make anything up.

In summary: Keep it short
 Be concise
 Be prepared with facts
 Communicate through the medium
 Fill the time

OFF THE WALL: AN AV HOW-TO

SUE FONTAINE
PUBLIC INFORMATION OFFICER
WASHINGTON STATE LIBRARY
OLYMPIA, WASHINGTON

PRE-PLANNING

1. WHOM DO YOU WANT TO REACH?

Analyze your audience. Think in terms of "them". Who are they? What do they want/need to know? What are their personal interests/concerns?

Approach your subject from your audience's point of view!

2. WHAT ARE YOUR GOALS/OBJECTIVES?

To display? To inform? To educate? To stir action? To raise awareness? To change opinion? To stir emotions? Combinations of these? Will you be able to measure results? How?

Identify one major goal.

Don't attempt to accomplish more than two objectives.

Other objectives may be accomplished as "spin offs", but don't try to make one presentation do too many things.

3. CHOOSE YOUR MEDIUM

If you think that a slide/tape presentation will do the job, read on! Some advantages of slide tape productions are that they are easy to show to large groups, they can be more easily updated than film, they can be less expensive to produce than film.

4. DETERMINE YOUR BUDGET

Some costs to consider are:

Equipment - camera, projector, screen, recorder, playback unit.
Accessories - extension cord, projector table, 3-prong adaptor, flashlight. Film, reel-to-reel master tape, film processing, cassette duplicates, duplicate slides, reel-to-reel duplicates, production costs (sound studio, photographer, artist), scriptwriter, staff time, photocopying, music, artwork.

REMEMBER TO ALLOW MONEY FOR DUPLICATE COPIES OF YOUR PRODUCTION...YOU WILL NEVER, NEVER WANT YOUR MASTER SLIDES AND TAPE TO LEAVE YOUR ARCHIVES.

5. ORGANIZE YOUR VISUALS

Use an audio-video planning sheet - often called a "storyboard". Each idea in the text must have a picture to match. The key word relating to the illustration on the screen should appear early in each sentence of your script so that the audio reinforces the visual (and vice versa).

6. VARY YOUR VISUALS

Some pictures can "flick" by for effect, others may need to remain on the screen up to ten seconds so that your audience can absorb their message. A general rule is five seconds per slide. Keep your artwork cohesive - in the same family of type, in compatible colors. SPARK YOUR PRESENTATION WITH cartoons, abstract images that convey ideas or moods, charts and drawings as well as photos.

Remember those copyright laws! Perhaps you can obtain permission to use artwork from books by writing the "Permission Editor".

7. CONSULT THE EXPERTS

Before you go into production, study audiovisuals produced by commercial firms, including television commercials. What makes them "communicate"? Borrow the John Cotton Dana Public Relations Contest AV award winners from the ALA Headquarters Library.

Talk to an artist/producer/director/photographer. Pre-Planning helps avoid technical errors. For instance, you'll want to shoot your slides horizontally..that is, in 3 x 4 proportions. Vertical pictures will lop off the screen. Sometimes vertical pictures can be masked at the top or bottom (or both) to make them into the desire proportion. Remember that a close-up lens will enable a photographer to "crop off" or "frame up" on artwork, thus capturing only that portion of the picture in which you are interested.

Some colors photograph better than others.

Glossy photos will pick up gleam (light bounce). A dulling spray can be used; sometimes adjustment of the camera angle or the lighting will compensate.

If you have to use black and white photos or artwork, mount them on colored poster board, or screen them with a color transparency. Ask about the various inexpensive techniques available. Sometimes you want just black and white--for special effect.

GOING INTO PRODUCTION

1. OPENING YOUR SHOW

The more attractive/colorful/provocative your opening (or "bill board"), the greater chance you have of "engaging" your viewers. Art, montage

shots on film, close-ups of interesting objects, etc., can enhance your opening.

Opening info should include:

What - try for a catchy, interesting title...a statement to provoke interest or curiosity.

Who - sponsoring agency or organization.

Why - a statement synthesizing the program purpose or raising the question for discussion.

2. THE "BODY" OF YOUR SHOW

Work to integrate your copy with visuals, music and audio effects. Keep the program moving. A presentation no more than 20 minutes in length is recommended for group presentations. Effective pieces can be done in five or ten minute segments and used simply as springboards for discussion. Short presentations allow time for questions and answers or dialogue.

Edit out unnecessary facts, information, ideas, statistics. They won't be remembered anyway.

Choose a style that will be appropriate to your audience. You can be informal...informative...engaging...intriguing...dramatic...formal...serious...humorous...and combinations of all these. For greater impact, be judicious with the use of humor and pathos.

Write it right - get the facts straight! Be spritely. Emphasize salient points by changing the mood, the art, the music, the voice pitch, the copy style.

Write lively copy.

Study the guidelines for good broadcast copy. They will apply in general to scripts for all audiovisual presentations.

"Talk-terse" - use short words, short sentences. But vary your pacing occasionally by interspersing your simple sentences with more complex ones. Pictures can flash by on short sentences creating only impressions. They should remain on the screen longer when they are needed to illustrate more complex ideas.

3. GET GOOD AUDIO

Select music to suit the mood...accentuate points...highlight ideas. A general rule is to keep it low in the background. Bring it in and out under your narration without abrupt breaks. Again, remember the copyright rules. Check your broadcasting station (or send away) for royalty free production music and sound effects.

Create your own music...with a local guitarist, for example.

Do not ask an amateur to narrate your production. Perhaps a local de-jay, newscaster, actor or professional speaker will contribute talent. If you must rely on a staff member, audition!

Do not record your production in your office with the air conditioner going, the furnace coming on and off, or the buses going by your window. Seek out a sound studio whenever possible. Ask your local radio or TV station. When you have to make budget choices, DO invest in good sound!

Seek out the equipment to synchronize your sound with your visuals so that your slides will advance automatically by an "inaudible beep". But even if you "beep" your tape, put clear slash marks on your script at each slide change. You may not always be able to show your program with an audio unit that will accommodate your "sync". You will need "cues" to operate the production manually.

4. LABEL YOUR PRODUCTION

Put the title of the program, the length of time, and the instructions for showing it on the first page of the script.

Place your script in plastic folder for easy handling and protection.

Put labels - titles, length, speed of playback, return address on the slide trays, the cassettes and reel-to-reel tapes and their containers.

Turn your slides upside down (the way they are to be placed in the tray) and number them in the upper righthand corner for 80-unit trays; in the lefthand corner for 140-unit trays.

DISPLAY

MONA GARVEY
PUBLIC RELATIONS/EDUCATIONAL
DISPLAY CONSULTANT
PRESIDENT, M. G. ASSOCIATES
ATLANTA, GEORGIA

Writing about library displays and exhibits without being able to demonstrate, illustrate, or illuminate is akin to the old saw about describing spiral staircases without using the hands. I can explain the purpose, the materials used, methods of assembly...but I can't tell you what the end results look like. I'm not sure, in fact, that I can even explain what library displays are, since, like public relations as a whole, each practitioner has his or her own working definition.

My loose working definition is that a display is anything more comprehensive than a sign and smaller than an exhibit, and that an exhibit is fairly broad in scope and usually involves varied, theme-related materials. The ubiquitous bulletin board occupies the middle ground and is usually considered a large display (when it is not used for posting of bulletins, that is).

PURPOSES

The first purpose of library displays is to assist the patron in use of the library. This purpose often gets lost in the pursuit of splashy seasonal and holiday displays, but it is, or should be, the starting point of display planning...and "displaying" should be a planned, scheduled activity rather than a haphazard filling of available space.

The first priority, so far as patron usage is concerned, is helping him or her locate the desired material, information, or service which prompted the library visit. Included in this category would be floorplans to move the patron around efficiently, and explanatory displays to help the patron get oriented. Top-of-the-catalog displays can interpret card symbols and offer suggestions, and in-the-stacks displays can explain the arrangement of separate collections. Displays of this type might also refer patrons to essential reference sources...the short story index for specific titles or periodical indexes for subjects.

A second priority is to offer suggestions about library materials or services in which the patron might be interested. A bulletin board near the check-out area could, for example, remind patrons of information sources (consumer guide directories, indexes); special materials (audio-visuals, large print and talking books); and special services (telephone renewals and reference, reserves, inter-library loan, kid and adult programs). Displays referring to book titles and subject categories (and/or including books) might lead to impulse "buying" of how-to-do-it books along with the

mysteries which the patron sought.

In addition to directing, informing, and suggesting, displays can:

- advertise special programs (especially those which are library related or sponsored)
- provide information about general or specific aspects of library operation (your patrons have pre-paid for the service, after all)
- promote materials of historic, artistic, or educational merit
- acknowledge seasons and holidays

MATERIALS

So much for the purposes. When it comes to materials, efficiency and appearance should top the list. Efficiency involves easy use, easy storing, versatility, and durability. On the basis of these criteria, construction paper is suitable only for short-time, one-time use because it fades almost instantly. Poster board is much more durable and fade resistant, but, here too, planned time-in-service is a factor. If a poster board display is to be used for more than a few weeks, you should consider covering it with plastic for added durability...and to keep folks from writing on it. If the display is destined for long-time use, it should be tacked to a larger piece of fiber board.

Most bulletin boards should be permanently covered with a rough textured fabric to provide an attractive, slow-fade, and ready-for-use background. If you need additional wall or stand-up boards, fiber board is cheap, light weight, reasonably durable, and soft enough for tacks and staples. The board is sold as 2' x 4' accoustical panels and 4' x 8' sheets of insulating sheathing (Celotex is one brand name). It is easily cut, and fabric (decorator bulap is especially good) may be stretched over it tightly and stapled to the back. The fabric covered board may be nailed directly to a wall, slid in the back of a display cabinet, or propped up for counter or table top use.

METHODS

When it comes to the actual designing of a display...especially on a large bulletin board...the background comes first. Large pieces of poster board, preferably large geometric shapes, may be used for a background design. A good, simple design may be used for a whole series of displays with no change. Any captions, sub-captions, or information strips or blocks should be of poster board and should be map tacked in place for easy removal and reuse (staples and tape leave scars).

A large cartoon is one of the easiest, most effective, and most adaptable ingredients for a display. A simple cartoon may be dressed up with yarn hair, fabric clothing, real sun glasses, buttons, bows, jewelry, or neckties.

The cartoon can hold signs or objects, "talk" in a comic strip manner, and gesture. It can also be carefully saved, recostumed and used innumerable times. Animal cartoons are equally useful for displays. A simple owl cartoon, for example, might wear a mortar board (with a real tassel) and introduce a series of tips on saving money by using library materials or consulting reference materials; a "watch" dog might offer advice on energy saving or home safety; and animals from children's books can recommend books or tell about programs.

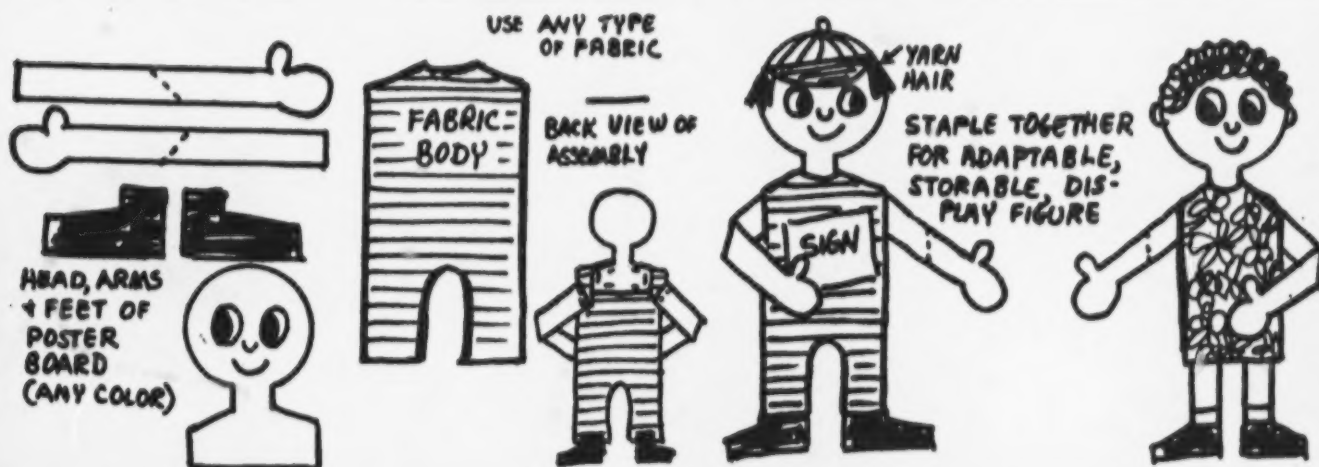
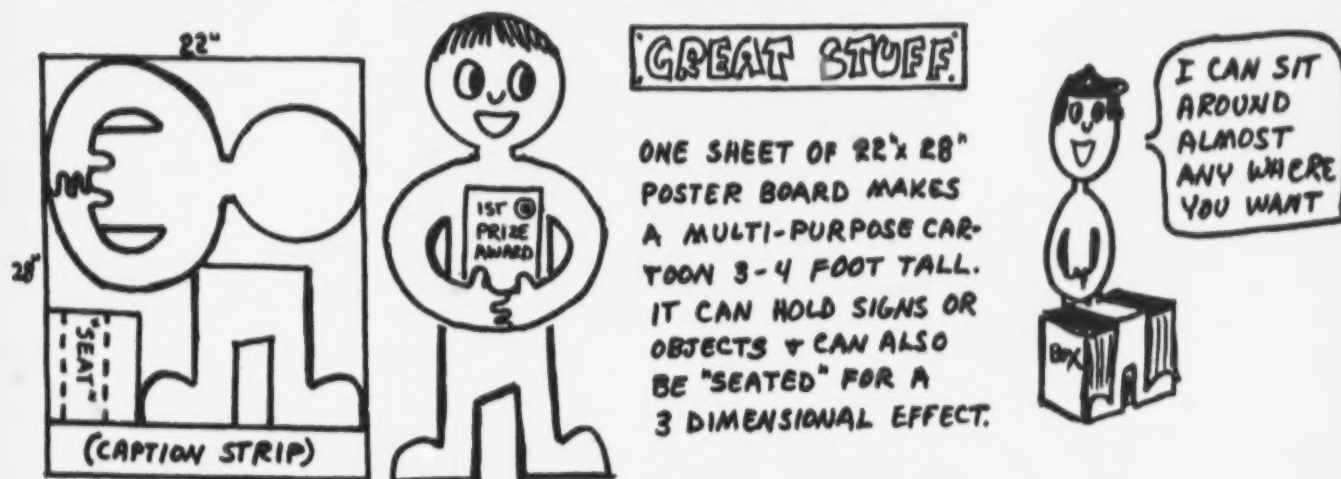
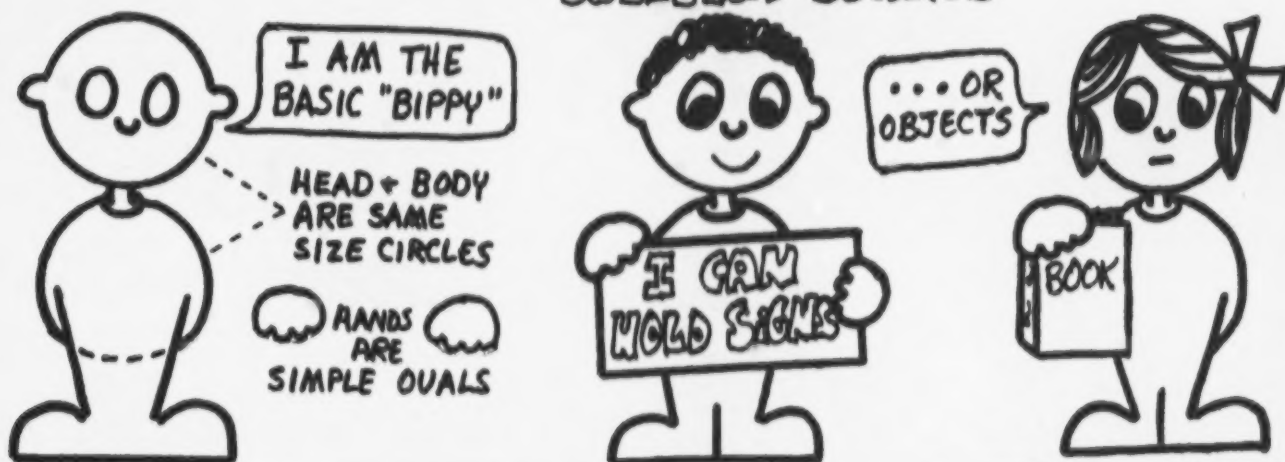
Large cutouts are also extremely useful for display purposes. The basic shape should be very simple and large enough to cover 1/3 to 1/2 of the display area. A bus cutout (with aluminum foil trim and plastic covered windows) can be dubbed an "Express" of biographies, authors, reference sources, services of programs. It can also be "Loaded" with good reading and have book titles in the windows. A large size house cutout can direct attention to home related how-to-do-it books or advertise a "Houseful"... of information sources, services or materials.

Use of real objects (attached with pins, foam tape, or suspended with fishing line) will add interest to almost any display and seem to have particular interest used in combination with poster board cartoons and cutouts. A cartoon figure's legs ending in real, saggy socks and dirty sneakers...and poster board cats and dogs wearing real flea collars...rate a second glance and maybe even a chuckle.

Holiday and seasonal displays were given short shift earlier because they are often given a higher priority than deserved. There are ways of linking these events to library materials but the linkage should be more specific than "Read your way into Spring." You might, for example, give specific subject headings and call numbers of special interest in spring, summer, fall, and winter. The Santa cutout might suggest call numbers on gift making and holiday entertaining; and, after Christmas, he could tell patrons about books to help them use those gift power tools, appliances, and sports gear. If you wish to acknowledge minor holidays, you might have cartoon characters commenting that it is indeed Groundhog Day...and isn't that dandy.

And there we have it: purposes, a smattering of materials, and a handful of methods...Now there's this spiral staircase, you see, and what it looks like is, well, a spiral...

CARTOONS for SCHOOL and LIBRARY BULLETIN BOARDS



PLEASE NOTE: CARTOONS MAY BE OF ANY COLOR & COMBINATION. GREEN HEAD, BLUE ARMS, & ORANGE YARN HAIR; ORANGE FACE, RED ARMS & PURPLE HAIR ETC. REAL ITEMS ADD INTEREST: SUN GLASSES, CAP, HAIR BOW, SHOE STRINGS & TOY OBJECTS.

COMMUNITY RELATIONS

FLORENCE STILES
PUBLIC RELATIONS OFFICER
STATE LIBRARY COMMISSION OF IOWA
DES MOINES, IOWA

Some notes on Community Relations (mostly from Effective Public Relations by Cutlip and Center)

1. Increasing interdependency of all agencies in the community.
2. Continuous, interacting flow of the opinion process. An organization cannot have rewarding community relationships without healthy employee relationships - one role reacts to the other.
3. Something-for something. Community provides library with good employee - housing - schools - health care... Community expects library to provide its people with good working conditions and to provide leadership in providing materials and services. Projects must be mutually beneficial.
4. Sound community relationships are built on responsible services publicized so people will know about them. The taxpayers "right to know."

THE POWER STRUCTURE

Tag the decision makers. Each stratum develops its own leaders. There are many power structures, not just one elite group, and it varies with the type of community.

Because libraries serve the entire community, it is important to identify the groups.

Prime movers in building favorable community relationships:

1. Employees and families
2. Media
3. Thought leaders
4. City planners, service groups
5. Crusaders, voice-of-the-people

PILOT PROJECT

In December, 1977, the Adel Public Library (population 2500) became a pilot project to illustrate the effectiveness of a tailor-made public relations campaign. The goal: to make the Library a vital community center. The campaign was planned in three-month segments.

Using the above notes as a guideline for the campaign this is what happened during the first three month segment---January through March:

SURVEY - INTERNAL

1. Library building

location - one block from main traffic area-Main Street

lovely, medium size meeting room

area to expand - downstairs (needs repair)

attractive - inside and out

2. Librarians willing to "change" - to be flexible

enthusiastic about attracting new users

willing to do lots of work, hoping for larger budget

willing to change hours

3. Board members agreed to being pilot project and supported all of the above as well as contributing their time and increasing funding to meet needs.

With a favorable library building and location, enthusiastic librarians, and a supportive board...how could we fail? Involvement is the key -

SURVEY - EXTERNAL

We felt that the 31 clubs in Adel would be a fair representation of the community of 2500.

All club presidents were contacted and a date set for the librarians or board members to speak at their next club meeting. One member from each club was named as liaison with the library - these members then became a nucleus for a Friends group.

A survey was designed and distributed at each club meeting. Members completed the form at the meeting...creating an instant survey. The results became the tool for planning the next step. The survey itself became a valuable public relations tool...the key again "involvement."

The media was contacted personally. The local "weekly" editor agreed to publish a weekly library column and to write a feature on the pilot project. This hit the front page and started the action! (He has since done another feature on children using the library.)

The radio station reporter picked up the news from the same material sent to the newspaper.

The local bank sponsored a 4" ad announcing an Open House in a shopper.

A board member designed arty posters to place around the community about the Open House.

Displays and art prints were distributed to local banks and other stores.

Church bulletins were used to advertise Open House and programs.

PROGRAMMING

The Open House was held one month after the announcement of the Pilot Project. Over one hundred books were checked out. Many non-users attended and everyone had a good time! Services were explained and new bookmarks telling about the services were distributed, along with other State Library brochures telling about the extensive interlibrary loan programs and the film loaning library.

Local travelers were invited to talk about trips and show slides.

Adult educators provided programs.

Local history group, garden club, and others presented programs. These were very well attended. Some were held in the daytime and some at night.

Films were shown and "pushed."

New books and periodicals were purchased (using the survey as a guide to selection).

RESULTS

Hundreds of new users...circulation has increased dramatically...more funding from city...organizations are contributing money for a new film projector and screen...a slide projector has been donated...new shutters for the meeting room so films can be shown were donated by a local library user...subscriptions to health magazines were donated by a local health store...volunteers renovated the basement...volunteers are helping out at the library and a Friends group has been formally organized.

All of this in three months! I especially wanted to illustrate that small libraries can become a vital part of the community with the cooperation of the libraries and the board and by involving the community in the planning! The next three-month segment can be just as exciting.

ANNUAL REPORTS

CLAUDINE M. SMITH
EDITOR
THE STATE LIBRARY OF OHIO
COLUMBUS, OHIO

AND

ALICE NORTON
ALICE NORTON PUBLIC RELATIONS
RIDGEFIELD, CONNECTICUT

ANNUAL REPORTS¹

No public library can afford to take its vital assets of public confidence and support for granted. You need to use every communication channel to reiterate your case to your public. And one of the most useful tools is the annual report. If your library does not now produce an annual report, you are missing an opportunity to increase your library's visibility.

Production of an annual report should be more than a tedious chore, something to be squeezed into a busy schedule and then forgotten. The report should be carefully planned, effectively produced, and imaginatively distributed. Then it can be one of the library's most effective communication links with the community.

BENEFITS OF ANNUAL REPORTS

A major concern of any library is to work for public understanding of and support for its services. A good report communicates to readers a feeling of your library's leadership, dedication, and resourcefulness. The report can also in some degree show the public what the library is doing with its money and how a taxpayer may use the library for his benefit. And the report can also increase staff pride in their work.

IDENTIFYING THE AUDIENCES

Who is your audience? What information do they need? What are your most important messages? Your first task is to answer these questions and formulate the purpose of the report. The 222 winning reports selected from more than 1500 entries in the first annual School and College Publications Contest sponsored by the National School Public Relations Association had two common features. All were written for the information needs and interests of the audience. And all featured attractive and uncomplicated design. Your "core" audience includes the members of your governing body, advisory committees, Friends groups, the business community, the PTA, volunteers, regular users of your library, and, of course, your staff, present and past.

¹Reprinted with permission from "NEWS from The State Library of Ohio".

EVALUATION OF LAST YEAR'S REPORT

If you produced an annual report last year, begin with an objective analysis of that report and your experience in producing it. What were the report's weaknesses? How long did it take you to complete each step? Did you allow enough time for clearance of facts and interpretation? Did the design turn out to be make-do because of insufficient time? What sparked the features that attracted the most favorable attention? Were they the result of consultations with other staff, or ideas generated from your own "idea" file?

WRITE OBJECTIVES

Establish objectives for the report. The statement of objectives clarifies the purpose or aim to your writing, the points to be hit or reached by your report. Once established, they will guide you in creating the theme, planning the layout, and choosing illustrations.

CHOOSE THE THEME

Well thought out themes give your report meaning and continuity. A significant anniversary, a new building, or dramatic needs for new services could become the basis for the theme. You might also consider using as themes: last year's accomplishments; community involvement; new directions and goals; acquisitions; or new programs. Build your story around this central theme. Let the title of the report express your theme, and carry it out consistently from cover through heading and text.

The narrative of the Youngstown and Mahoning County Public Library's 1976 report "Thanks to Everyone" was developed around a successful library levy. In recent years, a number of reports used as themes the financial returns a taxpayer receives from his library dollar, such as "Yours for only \$2.38," the Hunterdon County (Flemington, New Jersey) report, or "Last Year We Saved you \$974,394.60," the annual report of the Pickens County (South Carolina) Library.

The Cincinnati and Hamilton County Public Library used statistics from the American Library Directory to support the theme of their 1976 report, "We're No. 2." (The message is that only one other library in the country surpasses this one in each of several significant criteria.) Robert W. Rodger, head of the Public Relations Department of the Cincinnati and Hamilton County Public Library says that, "expanding needs will probably be the theme of our 1977 annual report which will be published in March 1978..." Last year the New Orleans Public Library report resembled the menu of an elegant restaurant, but every message was incorporated.

GATHERING INFORMATION

If throughout the year you have accumulated an annual report idea folder of potentially usable items, you will have a gold mine of raw material. This repository of reminders might include unusual reference questions, letters

that point up various aspects of library service, interesting contacts, a good looking layout spotted in another report, a pungent headline. A careful review of industrial reports (such as A.T. & T, General Motors or the Mead Corporation) may also produce ideas adaptable for use in your own report.

Each of the major areas of the library should be covered in the report: the collection, personnel (board and staff), service to individuals, groups, organizations, special activities, events of the year. You can thank all who gave their time and skills to support the library. To mention participation of staff or board members in library activities beyond the local community emphasizes awareness of library affairs on the state and national levels.

ESTABLISH TIMETABLE

Estimate the major blocks of time you need to allow for getting out the report. An annual meeting or budget schedule may determine your publication date. Then begin your countdown, working backwards. Your schedule may extend over several months, or may be compressed into much less time. Mr. Rodger of the Cincinnati library starts two months prior to the publication date. He estimates that he and his staff spend "hours and weeks of preparation to come up with a condensed story." Ms. Jeanne Dykens, Public Relations director of the Youngstown & Mahoning County Public Library says she "thinks about the annual report from one year to the next." She adds that she is now "giving birth to the ideas for the 1978 report." The theme will be "something on cooperation." Production of the Lorain (Ohio) Public Library annual reports takes Betty Piper, Public Relations Specialist, about "one month, from my conference with the director to finished copy, but I work on other things between times too." Your time table depends on two things: how much outside help you have (or can afford) and the extent to which you can relieve yourself or staff of other duties to work on the report.

SET UP A BUDGET

Your budget will tell you how far you can go in illustrations, paper, quantity, and distribution. It is unquestionably worth your while to get professional assistance for the design and layout. A small library can often turn to a local business firm that employs designers for help.

A good printer can always give advice on paper (including economical sizes) and on such costs as the use of two or more colors of ink or various paper folds. Be sure to get this information before making your final design decisions. Economies you should not consider are pages that are too crowded or type that is too small for comfortable reading. A loss of readership is no bargain.

WRITE

The shortest road between you and your reader is the simplest, so keep your

presentation as uncomplicated as possible. Take nothing for granted -- put yourself in the uninformed visitor's shoes. If you're to capture the reader's interest, it must be done early. This first impression may depend on the title, the cover, initial illustrations, the headlines or the opening lines of the text. Even the skimmer who spends only a few minutes with a report can receive messages he'll remember if he or she reads headlines that tell stories or describe actions. The Minerva (Ohio) Public Library's 1966 annual report theme was developed through headlines: Librarians Confess, Plots to Brain Wash, Pushing Mind Expanding Material, Friends Admit Being Accomplices. Short words, short sentences, and short paragraphs improve reader comprehension. Seek impact -- communication with a punch. Select words that are short, clear and vivid: words that push and slash, blast and buzz, that gain, attain, increase, that cut and clip, and chip and saw. Simple captions, such as "new," "expanded," "started," "not new - but notable" used in a Denver Public Library annual report are effective. Avoid library jargon terms such as "interlibrary loan," "vertical file," "loan transactions," "withdrawals," and "the system."

DESIGN -- LAYOUT

Good overall packaging will attract your reader, so you will want to give some thought and attention to your cover design. Usually an annual report cover should be like a poster which gets its point across quickly. An attractive logo, illustration, photograph or trademark are possibilities. If a growth trend has been significant in the past few years, a chart or map telling this on the front cover will focus on your success.

Visual elements (layout and pictures or drawings) are important. A good rule of thumb to follow is that an equal amount of space should be given to graphics (including white space) as to text. Lots of white space can be your most valuable design ingredient for reader interest. Use it generously.

Physical formats for an annual report offer infinite variety. Reports appear in every size, from the miniature to the mammoth. A simple brochure, one-page flier, or a bookmark report can carry your message. You could communicate through a colorful slide show or a newspaper supplement. But suitability quickly narrows the range of options. What are some of the factors to be considered in choosing a format? The purpose of your report, the theme of your report, and your budget. Sometimes it is useful to write a preliminary report and then work on the layout. A page-by-page layout can then be revised to fit space.

ART, PHOTOGRAPHS, STATISTICS

After the cover, pictures, captions, and text headlines may be the best-read part of the annual report. It's a visual age; people are used to absorbing information fast from television, advertisements, and billboards. In today's best annual reports the job of communicating is not done with endless words, but with pictures. This includes exciting photos, large charts, and compelling illustrations. The winners in the School and College Publications Contest had artwork that was closely tied to content and objectives, and professionally produced illustrations. Several winning

entries used children's art to good advantage. If you have only obviously posed, poor quality photographs, leave them out. The best photos show live action, are natural and alive. Support the pictures with small amounts of easily scanned text in picture captions, headlines, and sub-heads.

Find ways to incorporate the necessary statistical data in ways that the reader will find easiest to absorb. The key to effective charts and graphs is to keep them simple. It is usually better to have one large chart that makes a strong point than to include many small charts and scatter the impact. Try to reduce large, hard-to-grasp figures to a more personal scale. Multidigit budget figures may assume direct personal meaning if they are related to the taxpayers own expenses. Line graphs, bar charts, and pie charts attract the reader's eye and convey meaning quickly.

DISTRIBUTION

Production of the annual report over which you have labored long and hard is only half the job. Effective distribution is the other half. Your distribution group starts with your core audience - members of your board, advisory committees, Friends, staff, and faithful users. You may also want to consider distribution to community leaders, state and federal legislators, and leaders from schools and other educational institutions. Your distribution plan should be reviewed and updated for each new report.

PUBLICITY

You can tell the story of your library to a mass audience by sending your report to newspapers and radio and television stations. It will help their staffs (and increase the chance your story will be printed) if you include a news release that hits the highlights of the year. You can also reach readers by offering your report to members of community groups (such as civic and veterans' organizations) and by making reports available at banks, PTA's, supermarkets, and medical waiting rooms.

EVALUATION

What does your annual report say about your library? Does it supply a valid image your community is entitled to receive? Does it carry the two basic messages of every public library annual report: that your library wants to help and that its activities do indeed help your community?

LEGISLATIVE TIPS

FREDERIC J. GLAZER
DIRECTOR
WEST VIRGINIA LIBRARY COMMISSION
CHARLESTON, WEST VIRGINIA

The best way to give tips on getting legislative funding is to show off elements of the campaigns which did the financial trick for us. All were a lot of fun -- in fact, the "fun" aspect was like "a spoonful of sugar to make the medicine go down." Bits and pieces of three campaigns are presented on the following pages.

LEGISLATIVE CAMPAIGN: "BE A LIBRARY PIN PAL"

GIFT CERTIFICATE GOOD FOR A LIBRARY PIN



MUCH, MUCH MORE...

Your purchase and wearing of a LIBRARY PIN will help to achieve the goal of better libraries for the better life for every person in West Virginia. Information sources, programs and services at your library improve in direct proportion to the awareness and support you voice for libraries. You are joining thousands of other West Virginians who are becoming LIBRARY PIN PALS. Let the library thank you for your help by offering you a world of free knowledge opportunities each time you enter the door.

TO _____
FROM _____

(WHO IS ALSO A LIBRARY PIN PAL)

You may redeem this certificate for your library pin the last week in January at this library:



Your LIBRARY PIN is gold with a deep blue background. It is designed to be worn by both sexes. Pin it on lapels, coats, blouses, handbags, jeans or anywhere it will visually denote your support of libraries. The book-burst symbol on the pin represents the explosion of knowledge which libraries can create because you care enough to wear the pin.

GIFT CERTIFICATE

SIX ANNUAL LIBRARY APPRECIATION DAY



NAME _____
TITLE _____
PLACE _____

BE A LIBRARY PIN PAL
AND HELP ACHIEVE BETTER
LIBRARIES FOR THE
BETTER LIFE IN
WEST VIRGINIA

POSTER/INVITATION

SUPPORT LIBRARIES
BY BEING A LIBRARY PIN PAL
PURCHASE YOUR LIBRARY PIN
HERE FOR ONLY \$ _____

PIN SALE POSTER



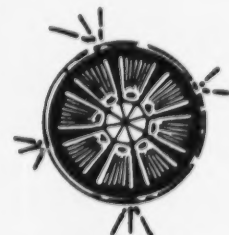
DINNER PROGRAM

Your library pin is the symbol of statewide library service in West Virginia. The symbol is a book burst radiating from the nationally famous Instant Carousel Library. Wearing the pin joins you with thousands of Library Pin Pals in West Virginia who are proudly showing their support for excellent libraries and seeking greater public awareness of the importance of support for library services in the state.

THANKS
FOR
BEING A
LIBRARY PIN PAL!



COFFEE MUGS
(DINNER FAVORS)



THE LIBRARY PIN
(actual size is
3/4" diameter)



DINNER CENTERPIECE
(DECORATED POP CANS)

PIN CARD (PIN ATTACHED THROUGH DOT)

LIBRARY PIN PAL CAMPAIGN

Thousands of pins were sold in a statewide campaign headquartered in West Virginia's 134 public libraries. Legislators were presented with pins. All pins came on cards explaining the pin and the campaign. A "Library Pin Pal Dinner", held for the Governor and Legislators, was attended by 700 library supporters and featured guest speaker, George Plimpton. Dinner favors were mugs silk screened with the message, "Libraries deserve a break, too!"

LEGISLATIVE CAMPAIGN: "LIBRARY PIE REQUIRES STATE DOUGH"

ORIGINAL RECIPE FOR ENOUGH LIBRARY PIE FOR 1,744,237 WEST VIRGINIANS

and other palatable goodies

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The Nutritional Value of Library Pie

A HEARTY SERVING OF LIBRARY PIE...

1. Provides levels of educational programs for adult West Virginians
2. Schedules teen hours, puppet shows and children's activities in kind and material resources
3. Provides information on cultural, economic, environmental, science, business, industry and government
4. Provides unemployment or underemployed West Virginians for better jobs
5. Extends cultural programs in all West Virginia towns, cities and counties
6. Makes available books, books, books and more and more...

THE PEOPLE YOU REPRESENT ARE HUNGRY FOR THE KNOWLEDGE PROVIDED BY LIBRARY MATERIALS AND SERVICES. THE LIBRARY IS THE PLACE TO GO WHEN YOU NEED TO KNOW!

"THE LIBRARY" IN 4 WORDS

XXXXXXXXXXXXX
THE TIC-TAC-DOUGH GAME
PLAYED FOR LIBRARIES

See if you can win the game for libraries by filling up the dough (X) for more.

example

The Library Pie Needs to be ENRICHED!

This last step in making Library Pie for all West Virginians is to ENRICH the dough. Our libraries need NEED state dough to get the Library Pie off the back burner and into the oven!

We're not asking for pie in the sky... only a piece of the Legislature Budget Pie for the state. We're not an unlimited source of money. All West Virginians need the Library and deserve a fair share for their Library Pie. Every state has eaten into our budget. The State Dough must rise at our Library Pie will not prosper no one in this legislature is really against libraries, but who's REALLY FOR ENRICHMENT? Unfortunately, there are times when you really need the Library. Unfortunately, NOW is the time when the Library really needs you!

THE YEAST-FULL PER CAPITA FUNDING FOR GRANTS IN AID TO PUBLIC LIBRARIES!

ORIGINAL WEST VIRGINIA RECIPE FOR LIBRARY PIE

FILLING:

1. Blend 1,661,727 books into 13 regions for a minimum service requirement of 2 books per capita for the entire state
2. Take in gifts from individuals, groups and churches for the non-profit dough
3. To make the Library Pie usually requires dough with facts, knowledge and vision ingredients

ADDITIONAL INGREDIENTS

PROGRAM NEEDS

County	Books	Per Capita
Adair County	56,116	\$4,946
Barbour County	69,681	\$10,153
Berkeley County	279,384	\$75,036
Bolton County	112,812	\$6,116
Calhoun County	49,582	\$6,116
Clay County	79,719	\$10,449
Conaway County	129,863	\$81,943
Franklin County	168,999	\$10,449
Garrett County	61,686	\$1,913
Harrison County	123,658	\$1,988
Jefferson County	98,721	\$1,913
Lincoln County	74,686	\$6,998
Mingo County	86,838	\$1,944
Putnam County	153,122	\$1,913
Total	1,661,727	1,661,727

"Old" West Virginia Library Pie has gone stale with only 57¢ per capita from the state for the dough, and 62¢ per capita from all sources.

THE AVERAGE PER CAPITA FUNDING FOR ALL PUBLIC LIBRARIES IN AMERICA EXCEEDS \$4.00

CONNECT THE DOTS

SAVE SOME FOR THE LIBRARIES

KNOCK-KNOCK
Knock Knock!
Who's there?
William
William who?
Williamix up a rich batch of dough for the libraries!

HOT GOSSIP FROM LIBBY'S OVEN

LIBBY TELLS ALL

THE TRUE STORY!

DO YOU KNOW? that the Longwood Library was forced to close its doors for a month due to lack of money to pay many utility bills? In the long term hours, concerned citizens held a house then to raise temporary operating funds for the library. However, there is a cold winter ahead!

DO YOU KNOW? that the Lebanon and parents of the New River Library have to raise the building and wish to a private loan because the library can't afford the phone service?

DO YOU KNOW? that the Putnam Valley Regional Library Board had to be discontinued due to cut backs in financing? This happened when the 22,341 citizens in Hardy and Green Counties without library service blamed municipal difficulties with the local media and caused the termination of service because it was financially impossible to purchase a new vehicle.

LIBRARY PIE REQUIRES STATE DOUGH!

LIBRARY PIE REQUIRES STATE DOUGH!

LIBRARY PIE REQUIRES STATE DOUGH!

LIBRARY PIE CAMPAIGN

The first step in making Library Pie for all West Virginians was to KNEAD the dough. Library supporters from all over the state unanimously expressed the fact that libraries NEED the "state dough" to get our pie off the back burner and into the oven. "Library Pie" came into its full flavor and meaning when it was presented to each Legislator, either at the Capitol or at "Library Appreciation Day" celebrations held throughout the State. Each pie was baked in a dish with a message and accompanied by "the facts", tastefully presented in a Recipe Book.

BOOKLET EXCERPTS

LEGISLATIVE CAMPAIGN: "TIE ONE ON FOR THE LIBRARY"



THE FASHIONABLE VALUE OF LIBRARY TIES
"WE FEEL WELL DRESSED LIBRARIES"

TIES

STATE FINANCIAL TIE-UP

1. Name books of educational interest for adult class programs.
2. Submit one book, present check and certificate of interest to local and national committees.
3. Provide information on contributions, interest, business, education, library and government.
4. Prepare suggestions for educational and cultural programs for adult class.
5. Submit student programs to all West Virginia schools and colleges.
6. Submit complete School Record Book and files and records, too.

THE PEOPLE YOU REPRESENT FEEL TO IN THE TIE THE KNOWLEDGE PROVIDED BY LIBRARY MATERIALS AND SERVICES THE LIBRARY IN THE PLACE TO IN WHEN YOU FEEL TO SUPPORT

THE LIBRARY TIES IT ALL TOGETHER

TIE IN WITH A PUBLIC LIBRARY - IT'S THE SMARTEST THING YOU CAN DO

The only wearing your contribution to the State Library is to tie it to the State Library. The reason that this tie is so great is that it is the only tie that is not just a piece of fabric, but a piece of knowledge. It is the only tie that is not just a piece of fabric, but a piece of knowledge. It is the only tie that is not just a piece of fabric, but a piece of knowledge.

EVERY WEST VIRGINIAN FEELS A LIBRARY TO TIE OFF

When you become State Librarian for the State Library, you are providing education, culture and knowledge to the greatest number of West Virginians in a single year. You are not just a piece of fabric, but a piece of knowledge. You are not just a piece of fabric, but a piece of knowledge. You are not just a piece of fabric, but a piece of knowledge.

TIE OFF OF THE LIBRARY FOR ONLY \$5 PER CAPITA!

A HOLIDAY GIFT CERTIFICATE GOOD FOR YOUR VERY OWN LIBRARY TIE OR SCARF

From the smallest shop to your library

TO _____

FROM _____

You may purchase this certificate for your tie or scarf for \$5.00 and use it for your library tie or scarf.

YOUR VERY OWN LIBRARY TIE/SCARF

From the smallest shop to your library

THIS SYMBOLIC APPAREL IS BROUGHT TO YOU BY THE WEST VIRGINIA LIBRARY ASSOCIATION AND YOUR LOCAL LIBRARY

THE BOOK-BURST EMBLEM on your Library Tie/Scarf symbol of Library Service in West Virginia represents an expansion of knowledge resulting from the octagonal root line of our nationally famous Mount Carmel Library West Virginia was first in the nation to begin the movement of building up the library to provide library service for previously unserved communities throughout the state.

AS A LIBRARY TIE/SCARF WEARER, you are tying on more than a fashion accessory. Tying one on is a sign of your support of the library. This tie or scarf is a symbol of your support of the library. This tie or scarf is a symbol of your support of the library. This tie or scarf is a symbol of your support of the library.

THINK OF THE LIBRARY EVERY TIME YOU TIE ONE ON!

TIE ENCLOSURE



LIBRARY AND GETS DRESSED UP FOR LIBRARIES

THE STATEHOUSE

FINANCIAL TIE \$3.00 PER CAPITA

1. STATEHOUSE 1 tie \$3.00 per capita
2. STATEHOUSE 1 tie \$3.00 per capita
3. STATEHOUSE 1 tie \$3.00 per capita
4. STATEHOUSE 1 tie \$3.00 per capita

THE WELL-DRESSED LIBRARY KNOTS AT THE STATEHOUSE FOR FINANCIAL TIE \$3.00 PER CAPITA

1. STATEHOUSE 1 tie \$3.00 per capita
2. STATEHOUSE 1 tie \$3.00 per capita
3. STATEHOUSE 1 tie \$3.00 per capita
4. STATEHOUSE 1 tie \$3.00 per capita

THE STATEHOUSE

GIFT CERTIFICATE

4TH ANNUAL LIBRARY APPRECIATION DAY

DATE: _____
TIME: _____
PLACE: _____

TIE IN WITH THE LIBRARY

IT'S THE SMARTEST THING YOU CAN DO!

BOOKLET EXCERPTS

LIBRARY TIE CAMPAIGN

The Library Tie Campaign involved selling thousands of specially made "Library Ties" to library users all over the state. All Legislators were presented with Library Ties or Library Scarves. A "Tie One On For The Library" banquet with celebrity and legislative guests of honor was attended by library supporters from all parts of West Virginia. Dinner favors included TIC-TAC-TIE games and informative but fun booklets proclaiming library needs.



BUTTON 51

POSTER

FRIENDS

SANDY DOLNICK, CO-PRESIDENT
BOOKFELLOWS OF MILWAUKEE
MILWAUKEE, WISCONSIN
CHAIRPERSON, FRIENDS OF THE LIBRARY COMMITTEE
PUBLIC RELATIONS SECTION
LIBRARY ADMINISTRATION AND MANAGEMENT ASSOCIATION

AND

ANNE MATHEWS
UNIVERSITY OF DENVER
GRADUATE SCHOOL OF LIBRARIANSHIP
DENVER, COLORADO

What's a Friend for?

Just as a personal friend lends support, encouragement, interest and assistance, a library Friend provides support to the staff and to the library image.

In a variety of ways, these volunteer groups are a multi-faceted public relations vehicle, providing services, money and encouragement to all types of libraries. The following activities are a sample of the incredibly diverse ways Friends act - as reported in a survey conducted by the Friends of the Library Committee:

SERVICES PROVIDED: clerical help, refreshments for programs, displays arranged, hospitals and shut-ins visited, equipment purchased, landscaping provided, general maintenance, etc.

MEMBERSHIP: provides information about libraries to non-users, can make library social focal point for the community.

PUBLIC RELATIONS: informs community of programs, activities, resources and needs of the library. Different programming can involve all strata of the community.

FUND-RAISING: book sales, author receptions, house tours, theatre parties, art shows, all are vehicles for making money.

ASSISTANCE: legislative advocacy, special projects, speaking at public meetings.

To learn who your closest Friends are, consult the 1978 Friends of Libraries Directory which is now in press. Price will be announced by the publisher, the ALA Library Administration and Management Association.

For the most current information about Friends' groups, consult Friends of the Library - National Notebook, a newsletter of the Friends of the Library Committee, Public Relations Section, Library Administration and Management Association, ALA. Also, the Library Administration and Management Association collects Friends materials from Friends groups around the country. If your Friends group publishes brochures, leaflets, announcements or has bylaws or a newsletter, send multiple copies to the LAMA Headquarters, 50 E. Huron St., Chicago, Il., 60611. Those materials are available free to those just starting a Friends group or to those looking for new ideas for activities and projects.

PROrganizations

LIBRARY-ORIENTED

American Library Association
Public Relations Section - Library Administration and Management
Association

Membership in PRS gives you an opportunity to work on a committee or task force, or to get involved in interesting public relations/publicity projects, like conference "Swap 'n Shop" sessions or pre-conferences on public relations. Dues \$15.00 when you join ALA. For application write: Executive Secretary, LAMA, ALA, 50 E. Juron St., Chicago, Il. 60611.

Library Public Relations Council

Primarily a New York area group, though membership is national, LPRC has four dinner meetings a year with speakers; prepares an annual "packet" of publicity items selected by an LPRC committee; sponsors an "awards" program. Dues - students \$5.00; membership without packet \$7.50; membership with packet \$10.00. Write: Membership Chairperson, LPRC, Suite 1242, 60 East 42 St., New York, NY 10017.

And ... many state/regional library associations have (or should have) active Public Relations Committees - find out what exists in your area and consider joining (or starting).

GENERAL

American Women in Radio and Television

Women in administrative, creative or executive positions in the broadcasting industry, as well as women in advertising agencies, service organizations, government or charitable agencies, a substantial part of whose work is devoted to radio and television. Local chapters around the country. Contact re membership: AWRT, 1321 Connecticut Ave., N.W., Washington, DC 20036.

Public Relations Society of America

A professional society of public relations practitioners in business and industry, counseling firms, trade and professional groups, government, education and health and welfare organizations. Conducts professional development programs; maintains executive referral service. Publishes "Public Relations Journal" - free to members; non-member subscriptions \$12 yearly. Publishes "Channels" for non-profit organizations which is currently available only to members of PRSA and recently merged National Communications Council. Local chapters around country. Contact re membership: PRSA, 845 Third Avenue, New York, NY 10022.

Society of Professional Journalists (Sigma Delta Chi)

Oldest and largest journalistic organization with professional and campus chapters. Publishes "Quill". Contact re membership: SPJ, 35 East Wacker Drive, Chicago, IL 60601.

Women in Communications, Inc.

Professional society, journalism and communications. Sponsors National Awards Competition. Publishes "Public Relations Yellow Pages", 105 page book covering all phases of P.R. (to order: send check for \$7.50 to WICI, project director Ruth Vavra, 2137 East 34 St., Tulsa, Okla. 74105). Many local chapters. Contact re membership: WICI, P.O. Box 9561, Austin, Texas 78766.

And...there may be local press, publicity, public relations clubs or organizations in your city or area. They are worth investigating.

PR SHELF/BIBLIOGRAPHY

ESTHER PERICA
LIBRARIAN
ROLLING MEADOWS HIGH SCHOOL
ROLLING MEADOWS, ILLINOIS

AND

PATRICIA HOGAN
INFORMATION LIBRARIAN
NORTH SUBURBAN LIBRARY SYSTEM
BUFFALO GROVE, ILLINOIS

PUBLIC RELATIONS FOR LIBRARIES: A SELECTED BIBLIOGRAPHY

The best sources of inspiration are the people around you. Use these titles only as a beginning, and after you find the texts repeating themselves, look closer to home for your inspiration. Remember that no bibliography is ever "complete" in that it supplies ALL the answers. The compilers attempted to locate as much material as possible on the subject, however we stand ready to acknowledge serious omissions of important books/articles.

The following is cited by the Public Relations Society of America as being the leading text in the field:

Lesly, Philip. Lesly's Public Relations Handbook. Prentice-Hall. 1971

In every field of endeavor there are classics marked by their extensive coverage and expertise. This is such a work. Fifty-three chapters and over one hundred practical illustrations encompass the thoughts of forty-one diverse professionals in the field of public relations. All phases of P.R. are examined; the specific how-to on all aspects of the field including the emerging discipline of public affairs are described. There is complete coverage on various PR techniques - from fact finding to opinion research.

GENERAL

Other "classics" recommended by PRSA include:

Cutlip, Scott and Allen Center. Effective Public Relations. 4th ed.
Prentice-Hall. 1971.

Stephenson, Howard. Handbook for Public Relations. 2nd ed. McGraw-Hill.
1971.

DEFINING THE TERMS (PR OR B.S. - WHAT'S THE DIFFERENCE, AND
WHAT CAN IT DO FOR YOU)

Angoff, A., ed. Public Relations for Libraries: Essays in Communications Techniques. Greenwood Press, 1973.

Angoff, Director of Public Relations and Chief of Reference, Teaneck (N.J.) Public Library, has collected the ideas and opinions of public relations directors and librarians. These selective essays cover PR in different size public libraries, different departments in different types of libraries and for libraries starting from "scratch."

Barber, Peggy. "Library Public Relations," ALA Yearbook, 1977. American Library Association, 1977, pp. 260-263.

The annual volumes provide an overview of PR activities nationwide. The 1976 edition (text by Sue Fontaine) describes the "Swap and Shop" programs that have appeared at ALA Conferences and the Fontaine study which had resulted in a 30 minute slide/tape production, "PR Tick/Click." The 1977 edition focuses on the promotional activity of the ALA Public Information Office and the Public Library Association's Project Survival. The annual volume documents successfully what's happening in the library world's PR and communication efforts.

Harrison, K. Public Relations for Librarians. Deutsch, 1973.

Written by the City Librarian of Westminster (London, England) who is former editor of The Library World (the British equivalent of American Libraries) this compact book critically assesses all types of library publicity in the United States, Scandinavia and Europe. The final chapter on the future of library promotion makes a strong case for libraries to increase their involvement in communication and outreach.

Kies, C. Problems in Library Public Relations. Bowker, 1974.

This innovative book is an application of the case study method to the broad field of PR in libraries. Illustrative and exemplary, it offers the librarian and library student ways to see the human interaction with various PR efforts. There are successes, failures, and analytical commentary to point out the strengths and weaknesses that created each situation. This is a problem centered approach to PR.

"The Library Image, A Manual of Library Interpretation. Montana State Library, 1960.

This small handbook is a public relations primer that emerged from a Montana State Library pilot workshop on library interpretation. It offers questions to open a discussion, suggests possible definitions of the terms "library" and "interpretation," and lists outreach activities. This manual is very basic, but might prove helpful to the beginning librarian who wants to launch small PR projects.

Rice, Betty. Public Relations for Public Libraries. Wilson, 1972.

Announcing that "public relations is a way of life," Betty Rice proceeds to show the ways PR helps a library have a healthy lifestyle. From structuring and winning bond issues to developing added channels of communication, she offers ways to practice good PR. This positive book gives a philosophical boost to the practical efforts needed to reach the public.

Sherman, S. ABC's of Library Promotion. Scarecrow, 1971.

This extremely practical book contains three sections: the first states

the necessity for a library PR program; the second covers the various media, the ways to evaluation and programs; and the third offers ideas for specific types of libraries (public, school and academic). Two appendixes provide notable quotations and facts. A case study of the cooperative PR efforts of several Fairbanks, Alaska librarians and the results of their work is both impressive and illustrative.

Berry, J. "Selling the Library," Library Journal 99:85 January 15, 1974.

An editorial which will put every creative mind to thinking. It is an attempt to get away from flashy PR and provide a sincere message and put "conscience" back into public relations.

Dickerson, B. "Publicity Possibilities," Ohio Association of School Librarians Bulletin 27:2 January, 1975.

A short, but idea provoking article to give the school librarian a push in the right direction. If you need some reading to spark your fire - this is it!

Hoey, P. "Public Relations: The Soft Sell," Aslib Proceedings 25:375-80 October, 1973.

This paper was presented at the Aslib Conference on Promotion of Industrial Library and Information Services in 1973. It stresses the importance of staff relationships and in-house PR before moving to the client-centered PR efforts. Although this is geared to special libraries, the truths generated are applicable to all libraries in general. Good PR begins within the home library, only then can it generate out to the users.

"Librarians Advised Against Too Little PR, Too Late," Library Association Record 78:394-95 September, 1976.

The English have a word for it - precise and succinct. PR can be broken down into 1, 2, 3 steps and they are listed here. Some helpful hints for news releases.

Liebenow, E. "Library Public Relations: Needed Service or Expensive Frill?" Pacific Northwest Library Association Quarterly 39:14-18 July, 1975.

A quick overview of the entire topic. Great for those who need a cocktail party vocabulary of the subject. It is recommended for introductory reading.

Moidenhauer, J. "Public Relations: What's That?" IPIO Quarterly 12:193-6 April, 1971.

Should we take a lesson from the media and use "commercialized thinking?" What is PR is the major theme of this article.

O'Donnell, P. "Ways in Which Librarians Can Inform the Public About Services and Resources," Wyoming Library Roundup 28:31-8 June 1973.

A down to earth "what is PR and what can you do about it." This article is the text of an address given by the then Assistant Director of the Bay Area Reference Center (BARC). This is a perfect keynote from which your own program could emanate.

Norton, A. "Why Does a Public Library Need Public Relations?" Catholic Library World 48:289-91 February, 1977.

PR pep talk sprinkled with examples of the effects of sound PR. Excellent article for a beginning PR-ist. Contains a sound rationale for time/

financing for a PR specialist.

Phelps, T. "PR Design and Community Response," Pacific Northwest Library Association Quarterly 36:4-13 Summer 1972.

Why bother with PR? What methods should you use? What is good publicity? This is a good general introduction to the field and offers excellent starting projects.

Scilken, M. "Realism in Public Library Public Relations," Library Journal 97:1246-7 April 1, 1972.

What happens if you don't develop an effective PR program? The author played the prophet of doom and predicted much of the critical financial state many libraries now find themselves in. However this author offers solutions and advice.

Simmons, M. "Public Relations and the Library," (In American Library Association. Intellectual Freedom Manual.) Pt. 4 pp. 15-20, 1974.

There is a lot of information on these few pages: sample news releases, a good philosophy of PR, and some essential advice for establishing good PR.

Swan, J. "New Visibility for the Small Library," Wilson Library Bulletin 51:424-29 January, 1977.

Good PR does not have to cost money. This article insists you ask several questions and based on the answers, admonishes you to seek a new image. Stressing visibility, Swan coaxes the reader to take a complete inventory of the library, then do something about it.

WHY DIDN'T I THINK OF THAT - WHERE DO IDEAS COME FROM?

Baekler, Virginia and Linda Larson, Go, Pep and Pop: 250 Tested Ideas for Lively Libraries. Unabashed Librarian, 1976.

The subtitle captures the spirit and the substance of this paperback, packed with suggestions for Getting Outside, Programs, Exhibits, Projects and Positive Operating Procedures. The ideas and illustrations are well chosen and positive; and the commentary is concise. If you (or your staff) need to be inspired, this will push one and all to new activities.

Blaha, L. "There's a Pet in My Book Bag!" Top of the News 31:90-4 November 1974.

The development of a pet-placement service starting with a contest is explained in full. The process of publicity, selection of judges and the setting of goals ended up in a successful approach to publicity for the library.

Bobinski, George. "Case Studies in Library Public Relations," Kentucky Library Association Bulletin. 34:13-16 April, 1970.

Hide \$5 bills in books and other nice, but zany, ideas!

Estes, E. "All Things to all People," Iowa Library Quarterly 21:333-7 January 1973.

Some good ideas for program planning - an excellent starting point.

Hemphill, M. "Communication: Establishing Good Public Relations."
Illinois Libraries 55:13-15 January 1973.

Big ideas for small libraries is the theme of this article. It warms your heart to read such a success story as this.

Jackson, A. "Publicity: or, Selling the Information Service,"
Aslib Proceedings 25:385-9 October, 1973.

Stresses the adage "show them where we are." Listings in organization directories and charts is the first way to let people know where you are. Preparation of guides on services offered, instructional aids and bulletins are discussed. A unique idea called the "amnesty sack" for the anonymous return of illegally borrowed materials is presented.

Ohio Media Spectrum May, 1977 (Special issue on Public Relations)

Contains something for everyone as well as highlights all the John Cotton Dana Awards received in Ohio from 1962 to the present. Very pleasant reading.

"P.R.: Where It's At in Michigan Libraries," Michigan Librarian 39:5-16
Summer 1973.
Some ideas from Michigan.

"Publicity With a Purpose for Libraries on A Shoestring," Library Journal
99:862-3 March 15, 1974.

Prepared by the ALA Childrens Book Council Joint Committee to Suggest to Librarians How They Might Publicize Their Library Services to Children. Several ideas are given, but not the specifics to carry them out. The ideas are not particularly innovative or earth-shaking, but they are all old favorites that are tried and tested.

Winteregg, M. "ABC's of Library Promotion," Hoosier School Libraries
14:13-15 February 1975.

A is for announcements, B is for Bicentennial, C is for Contests - how to, what we did and how well it worked! Some inexpensive ideas especially for schools.

Rice, Betty. "Programming - the Way and Worth of It," Pennsylvania Library Association Bulletin 31:126-28 November 1976.
Excellent ideas for program planning.

HOW TO'S AND THE NUTS AND BOLTS OF RELATING TO THE PUBLIC

Leidung, Oscar. A Layman's Guide to Successful Publicity. Ayer Press 1976.

Both the author and the publisher (which produces the Ayer Directory of Publications) have extensive experience which contributes to the practical design of this book. The chapters cover what to write, small business publicity, and style manual with sample releases and fact sheets. This book truly answers the six elements of news writing: who? what? where? when? why? and how? It shows how each organization can answer these questions for itself.

Loizeaux, Marie. Publicity Primer; An ABC of "Telling All About the Public Library." 4th ed. Wilson, 1959.

This is a compact how-to-do-it paperback handbook on publicity angles (from exhibits to lists and lectures), routines and the process of creating a publicity calendar.

Schwarz, Ted. The Successful Promoters' 100 Surefire Ideas for Selling Yourself, Your Product, Your Organization. Henry Regnery Co., 1976.

Mr. Schwarz has created a stimulating readable guide that tells how to obtain free publicity, create ads, write copy and develop mailing lists. He devotes special attention to communications media and to press releases and columns. This book gives the secrets of handling promotions in the most effective manner and at the lowest cost.

Wallace, Sarah. Promotion Ideas for Public Libraries. American Library Association, 1953.

The handbook views publicity in relation to specific situations and it offers suggestions that the smaller library or the one with the most limited budget can use.

Barrow, P. "Public Relations Starts at Home," Ontario Library Review 59: 196-7 September 1975.

How to negate all those fantastic PR things you've been doing by forgetting the in-house courtesies. This article makes the reader look inward at his own "home" before projecting that image outward.

Darling, Marian. "PR Inservice Training," Unabashed Librarian No. 12 pp. 15-16 Summer, 1974.

Workshop agenda and techniques fully explained, New Jersey Style! This would be good reading for one giving a PR workshop and who does not know quite where to begin.

Frankenfield, Pearl. "The Theory Conscious Library and the Practical Community," Catholic Library World 46:420-421 May/June 1975.

Looks to the definition of "community programs" and new ways to expand such programs. Some practical suggestions are offered as to new ways to service your library community.

Evans, E. "How to Get Publicity for Your Library," Library News Bulletin, 36:258-64 October, 1969.

How to write a press release, from selecting a copy pencil to final format. Article gives a special eye to details.

Gerard, L. "Your Program and the News Media: What is Good Publicity?" Film Library Quarterly 7 no. 3-4:79-84 1974.

How to publicize your library's free film offerings. The article is geared especially to smaller libraries. Sample press releases are included.

Harris, W. "Public Relations for Public Libraries," Assistant Librarian 64:18-19 February 1971.

A how-to-do-it article with lots of merit. The author became City Librarian (Great Britain) in an area which had spent less per capita on library services than any other city in that country. Outlined is his 25

year program which brought his city, Plymouth, to a point where more is spent on public libraries than almost any other community in England. Objectives are outlined, followed by the positive steps taken to meet those objectives. A true success story.

Griffith, Ruth. "Library Sampling: Program to Inform Young Patrons About the Services," Library Journal 99:3024 November 15, 1974.

Included in the "Practically Speaking" column of LJ, the article stresses the practical aspects of closing the gap between the school and the public library. Included are specific techniques and equipment needed.

Hamsa, Charles. "PR Ideas for Louisiana Libraries," Louisiana Library Association Bulletin 39:125-126 Winter 1977.

Louisiana looked to the West Virginia Library Commission and its "Exposure" team for inspiration. The article is a report on a PR clinic held at Louisiana State in June, 1977. Explained is the "Library Pie" concept that granted a 100% increase in State funding for Libraries in West Virginia.

McNeely, K. "Public Relations in the Library," Idaho Librarian 27:10-14 January 1975.

Informing the news media from a newsman's point of view. How to do a press release and writing for radio psa's (public service announcements).

Murphy, E. "Effective Communication," Illinois Libraries 55:53-54 January 1973.

A complete publicity program for a small library is outlined.

Parker, F. "Fifteen Fireballs," Michigan Librarian 39:8 Autumn 1973.

A 15 point program for effective PR. This article is a followup of the Michigan Librarian Summer, 1973 issue devoted to PR.

Pollet, Dorothy. "New Directions in Library Signage: You Can Get There from Here," Wilson Library Bulletin 50:456-462 February 1976.

The article explains the system of informational graphics designed to guide patrons in understanding their way about the library. Offers a solution to the importance of signs in the library in a question and answer format. This is not really PR, but offers helpful ideas and a philosophy of signage.

Posner, Marica. "P.P. and P.R. Two Keys to Circulation Success," School Library Journal 22:15-19 February 1976.

Librarians at Queens College, City University of New York, take crash workshops in P.P. (program planning) and P.R. PPPR training includes surveys, analyzing the audience, finding program sources, program techniques and honest-to-goodness sound advice.

"Publicizing Library Service to Business," RQ 13:239-40 Spring 1974.

Ways of promoting a special service to a special audience. This article was put together by the Business Reference Services Committee of ALA-RASD.

Rathbun, L. "Small Library's Large Problem: 'I'm Ready and Eager, But Where are the Clients'?" Special Libraries 65:223-6 May/June 1974.

"Folksy" approach to building library clientele. Especially important, the low key, but effective PR that is client oriented.

Starry, Michael. "Effecting Library Promotion Builds Better Financial Support," Pacific Northwest Library Association Quarterly 38:17-20 July 1974.

Some very good advice to insure proper funding for the library. Indicates that sufficient pre-planning can move a library board to maximize financial support.

Stiles, Florence. "Action, How to Get It Started: Effective Public Relations Techniques," Iowa Library Quarterly 21:292-93 July 1972.

How to make others love librarians as you do is fully explained via workshop techniques. Excellent motivational techniques for workshops are also given.

SOME SPECIAL AREAS

"Creating and Reporting News," (In Smith, R. Getting the Books off the Shelves. Hawthorn Books, 1975 pp. 73-84)

This chapter suggests ways to publicize a library with special activities and materials as current history, scrapbooks, and tape recordings. Enthusiastic librarians are urged to create or underscore the newsworthy by highlighting special events, unique services and new seasonal programs.

Gilbert, William. Public Relations in Local Government. Washington. Published for the Institute for Training in Municipal Administration by the International City Management Association, 1975.

While this text is not written primarily for librarians, it offers opportunities for those in local government who need to see the public relations dimensions of their jobs. It suggests positive action to achieve public understanding of what is happening and examines the broad spectrum of different publics as well as the role of media and reporting. This book is packed with information from programs to research.

Heathcote, D. "Public Relations and Publicity," (In Libraries in Higher Education: The User Approach to Service. Shoe String, 1975 pp. 39-64)

This collection of essays focuses on library services in polytechnics and other technical institutes of higher learning in Great Britain. However, this chapter on the ways to increase user awareness has wide application.

"Interpretation of College Library Service," (In Lyle, G. Administration of the College Library. 4th ed. Wilson 1974 pp. 261-275)

Lyle chooses the word "interpretation" to present his account of how information about the college library can be brought to the public it serves. Thus, he emphasizes not just the efforts to create an image, but the attempts to educate users about the real contributions made by a library. He stresses contact with administrative and association personnel as well as the use of media.

"Public Service," (In Duckett, K. Modern Manuscripts. American Association for State and Local History, 1975 pp. 251-271)

The chapter includes ideas concerning manuscript exhibits, services, special attractions and press releases.

"Publicizing the Library," (In Smith, R. Getting the Books Off the Shelves. Hawthorn Books, 1975 pp. 10-24)

"Publicity is basic" might be the theme of this chapter. It tackles the business of selling the library - its hours, materials, special services (to shut-ins, etc.) and highlights the aims of the library (through annual reports, articles) as well as the give aways (buttons, tote bags). It shows how a church congregation's library needs to communicate and capture the enthusiasm and interest of its public. The suggestions given are applicable to other library settings.

Titley, Joan. "Library and Its Public: Identification and Communications," (In Handbook of Medical Library Practice. Medical Library Association 1970 pp. 37-67).

This chapter stresses the need for a library to communicate with its external and internal publics, in this case, the students, health practitioners, faculty, researchers and the staff who service the library. In addition, the channels of communication and physical quarters as well as the external publicity are discussed. This is a look at a very special setting and its use of PR.

Ball, H. "Adventures of Captain Media: or How to Find the Campus Media Center," Library Scene 4:16-20 June 1975.

Introducing library services in comic-strip fashion. Captain Media, together with his protagonists Dr. Fearsome and Ignor, light a candle in the hallowed ivy halls of academia. There is some philosophizing as to the nature of comics in general, but using the examples given as a guide, Captain Media can help your library, too!

"Library Public Relations Issue," Catholic Library World 46:272-317 February 1975.

The entire issue is devoted to PR in the light of religion-centered libraries.

Miller, Laurence, "Liaison Work in Academic Library," RQ 16:213-15 Spring 1977.

Liaison work is the professional library staff systematically meeting with the teaching faculty to discuss ways to mutually support instructional needs and the needs of the students. How to implement such a program is the primary emphasis. The theory is applicable to all libraries.

Raburn, Josephine. "Public Relations for a Special Public," Special Libraries 60:647-50 December 1969.

Very good practical advice aimed at the special library, but making good sense for all libraries. This is not a flamboyant display of PR activities, but those which treat patrons as friends and helps them come back for more again and again.

Reynolds, C. "Discovering the Government Documents Collections in

Libraries," ALA Reference and Adult Services Division Newsletter 14:228-31 Spring, 1975.

The problem of publicizing a Government Documents collection is discussed. The article includes 40 ideas for instruction, exhibits, handouts and news publicity. A good source of "we did it and you can too" ideas.

Hannford, C. "Promotion of a Church Library," Drexel Library Quarterly 6:134-139 April 1970.

Even though this is geared to a special audience, the techniques used are not so specialized that they cannot be utilized by other types of libraries. The general concepts of good PR appear here.

Penn, V. "For the New School Year: One Dozen Tried and Inexpensive Little Ideas Observed in the Travels of a Media Center Specialist and Free for the Copying," Wilson Library Bulletin 48:51-53 September 1973.

A listing of actual how-to's and numerous examples of tried and true, well-illustrated ideas. A very well thought out article.

Tibirio, Barbara. "Publicizing the Map Collection in the Academic Library: A Facet of Aggressive Reference Service," SLA Geography and Map Division Bulletin No. 107 pp. 49-53 March 1977.

Good PR for a specific area of the library. Included are ideas for posters, displays, orientations and instructional activities.

MISCELLANEOUS

Gross, Edmund. Copy Stimulators. Halls of Ivy Press, 1975.

This book hopes to provide suggestions and thoughts for every printing and advertising need. There are over 1900 headlines under 56 different categories from "Ability" to "Variety". Included are also 100 advertising words within 15 classifications. The introduction stresses the ways to get the most value from the book. Selected illustrations punctuate and promote the text.

Gallagher, Ashleigh. "Publicity in Depth," New Library World 73:433-434 November 1972.

A "let's-lay-it-on-the-line" approach to discuss the need for a PR expert on the library staff. Good, sound arguments.

Marchant, M. "Public Relations and Library Power," Idaho Librarian 25:100-106 July, 1973.

An informative article on various aspects of PR, paying particular attention to annual reports and budget requests.

Oboler, E. "Public Relations and Intellectual Freedom," Pacific Northwest Library Association Quarterly 38:17-21 April 1974.

Are you ready to handle the issue of censorship with good PR? If not, this article can put you in the right frame of mind.

Fontaine, Sue. "P.R. Tick/Click," American Library Association, 1976.
30 min. slide/tape.

An engaging presentation which defines PR in visual terms. Relax, sit back and enjoy the good photography and intellectual stimulation. You cannot help but get a feel for the need for effective PR.

A FEW MORE LISTS

Edsall, Marian. The Harried Librarian's Guide to Public Relations Resources: Being a Compendium of Useful References and a Miscellany of Aids and Materials. The Coordinated Library Information Program, Inc., 1976. (Order from CLIP, Box 1437, Madison, Wisconsin 53701)

A guide to the resources of PR containing an annotated book bibliography and purchasing guide for materials.

Norton, Alice. Public Relations Guide to Information Sources. Gale Research Company, 1970.

A standby in PR bibliographies. A chapter is devoted to libraries.

Public Relations Society of America, Information Center, publishes a comprehensive public relations bibliography listing PR periodicals as well as books of general/special interest and PR directories/bibliographies. Write PRSA Research Information Center, 845 Third Avenue, New York, NY 10022.

WORTH SUBSCRIBING TO

THE LIBRARY IMAGINATION PAPER!

A new quarterly publication with art for libraries without artists, copy for libraries without copywriters, tips on dealing with printers, papers, people, politics, promotion, all on one big sheet of paper. Write for subscription information: CAROL BRYAN IMAGINES..., 1000 Byus Drive, Charleston, WV 24311. (Publisher: Carol Bryan)

Library Insights, Promotion & Programs

Monthly newsletter with the latest news and information from "library-land". \$15.00 for 12 issues. Write: P.O. Box 431, La Grange, IL 60525. (Editors/Publishers: Dawn Heller and Ann Montgomery.)

Library PR News

A bimonthly newsletter highlighting library PR/publicity; successor to "Tips from CLIP". Each issue contains a three-color 17" x 22" poster. \$15.00 a year; bulk rates available for state and regional agencies. Write: Library PR News, PO Box 687, Bloomfield, NJ 07003. (Publisher: Phil Bradbury)

U & lc

Quarterly newsletter devoted to typographics, with features of interest to graphic artists and librarians. Free to libraries. Write: U & lc, 216 East 45th St., New York, NY 10017.

The U*N*A*B*A*S*H*E*D Librarian

Quarterly publication featuring the unique and unusual in the library field: the "how I run my library good" newsletter. Write: G.P.O. Box 2631, New York, NY 1001. (Editor: Marvin Scilken)

WORTH READING

A TALK BY JAMES F. FOX, PUBLIC RELATIONS
COUNSEL, BEFORE THE PUBLIC RELATIONS
SECTION, AMERICAN LIBRARY ASSOCIATION,
CHICAGO, ILLINOIS, JULY 15, 1976

THE CRISIS IN LIBRARY PUBLIC RELATIONS

It is the end of an era.

The American free public library system which you have known throughout your professional career is dead.

Your dim-lit reading rooms with their "silence" signs are the butt of jokes. Your stacks are not relevant today. Your cloistered existence is ignored. Your elitist services are not a part of the lives of most of your community.

There are no more Carnegies to build your temples. There are no more Tildens to keep you solvent. And, you have no priority for federal funding.

Isn't it sad that it had to come to this? And isn't it more sad that it is the fault of librarians themselves? As Pogo said, "We has met the enemy and he is us."

Yes, it IS sad that operating funds are hard to come by, that old buildings cannot be replaced.

It is not sad to watch the passing of the old-fashioned library. Many of you work in libraries with well-lit, functional rooms and special facilities. Your services are keyed to today's interests and needs. You are a part of the information revolution. You are reaching out to become a part of your community life.

The tragedy is that while you and your institutions have changed, your image has not. Libraries may be the most loved, most admired, most poorly supported institutions in our society. I cannot fault your performance as librarians. On the other hand, I see few signs that librarians generally are aware of the changed nature of their environment and the need to relate to it. You have failed to explain yourselves to your public, to maintain the support that is your life blood. That is a broad generalization, and there are brilliant exceptions. But, by and large, neither you nor your functions are understood or appreciated. As a result, libraries in America face perhaps their greatest crisis in history. It is a financial crisis.

All of you in this room today are important people. You are the center of the vortex of change. You are key individuals because your presence here

indicates a special concern for library public relations. And, it is you who have the interest, the training and the skills to do something about the library crisis.

Probably no institution has had its problems and opportunities more clearly, and astutely stated than has the Library System. The 1966 'Minimum Standards' is a splendid document - a blue print for action.¹

Did anyone read it?

"A Strategy for Public Library Change" - which bears the date 1972 - is a blockbuster.² I have great respect for Allie Beth Martin. What happened? Why did it not cause an explosion?

Libraries are in trouble.

And, they are in trouble because you are: too Timid, too Lazy, too Bewildered, too Cloistered, too Uninformed, too Nice, too Weak, too Insolvent, too Busy, too Unprepared, too Preoccupied, too Unconcerned, too Uncommitted, too Complacent, too Conservative, or too Rigid to take seriously the plight of Libraries - to accept the fact that it is a matter of survival.

Perhaps it is unfair of me to suggest apathy within the Library universe. But with the plans in place, it is difficult to understand otherwise why so little happened after 1966...or, after 1972.

I am going to venture a guess that you don't think it's your fight. If the community doesn't appreciate you, it is their loss.

But, remember, it is your career. Be selfish about that.

More specifically, you probably think Allie Beth Martin, Sue Fontaine, Eileen Cooke, Peggy Barber and the others are taking care of things. Peggy cannot save you. Sue cannot save you. Eileen Cooke cannot save you. You alone can do it. At the grass roots.

You have always been people who bartered in the ideas of others. Now, you must be pro-active. You no longer can be passive. You must become active combatants in the market place of ideas.

I am not going to enumerate your problems. If you don't know them, read Allie Beth Martin's study. But I want to emphasize that:

1. The problem is at your level. You don't follow through.
2. You are, from now on, pawns of the federal bureaucracy. Become politicized. Use direct political action.
3. You must broaden your concept of public relations. Use new techniques of systems analysis and group dynamics to manage change.

Public relations is the fastest growing function in management - although it often bears another name. Social, political, economic and technical pressures on our institutions makes it so.

First of all, what is public relations? Libraries seem not to know. Well, if a boy tells his girl he loves her, that's advertising. If he tells her how great he is, that's promotion. But if her friends tell her how great he is, that's public relations!

Milton Fairman says that "public relations is what a public relations person does."

Public relations is the function of fact finding, policy setting and communication which helps management identify and conform to the values of individuals. It is not advertising, promotion or publicity, although all of these are tools of public relations.

Perhaps your problem is that your administrator has a self-image as an expert in public relations. Indeed, it is the last function in any organization that management will delegate. You might remind your administrator of that old saying among lawyers. "A lawyer who is his own counsel has a fool for a client."

If public relations is tacked on, then indeed those administrators who believe it is shallow will have created a self-fulfilling situation. Public relations will be tacky. But if it is a problem-solving tool of change, if it is used as a tool of management, if there is management involvement, if it is part of policy-making and integral with management, then it will be substantial - honest - and for the good of the institution.

Re-think the role of public relations in your library.

Emerson observed, "We learn about geology after the earthquake." That is how your libraries are learning about public relations.

Another aphorism: "The storm was no surprise to the barometer." You can provide the barometer.

Many libraries are taking humiliating defeats in every public encounter because there has been no organized public relations with written objectives and plans. You may be one of the few institutions remaining who have no planned communications, which is ironic because you are in the information business.

As a "for instance" on the state of library public relations, let's take a look at the John Cotton Dana Awards, which will be announced formally this week. There were 155 entries. I think Sue and Peggy were encouraged, perhaps even excited, that the contest broke all records for the number of entries received because it does indicate increased interest. But, there are 7,845 public libraries who either did nothing worthy of talking about, or who had too little interest in public relations to make the effort to enter. That is not an encouraging circumstance.

What about the entries themselves? They indicate that libraries are making good use of new technology, for there were many audio-visual activities reported. Libraries are reaching out to special groups: minority audiences, the blind, the disabled. That is good. Most of the winning programs involved the accentuation or extension of services -- and performance is the basis

of good public relations, so that is good. Others were promotional -- to encourage the community to use the available services. And that, too, is good. But none of that is enough. Performance and promotion are not enough. What is dismaying is that only six of the winners, by any stretch of the imagination, could be honestly labeled broad institutional public relations -- programs to secure the future.

What do I mean? For instance, Frank Dempsey just got a "Yes" answer in a referendum for expansion at Arlington Heights. Ask him about it. Public relations cannot guarantee success - but if it involves personal, sophisticated political action, it is more likely to succeed. That's how Mr. Dempsey succeeded.

My own New York Public Library is in deep trouble. After 25 years in New York I have just this month received my first request for a donation. Have you organized your "Friends of the Library" support group?

In spite of the many bond issues that have lost, there are some stunning success stories. Florida, for instance. When each legislator was visited in his home, the state aid bill passed. In 1974-75, key persons planned 10 regional workshops where citizens took on legislative liaison obligations. As a consequence, in 1975, the budget was upped above the executive request. Verna Nistendirk recommends that you join the League of Women Voters to gain insight into politics. Can you name your city council members and state legislators, recite their records? Do you know the names of their wives?

To me, the most exciting victory was that of the Atlanta Public Library. They succeeded in a bond campaign to provide a new \$19 million central library. As it turned out, it was a pyrrhic victory for Carlton Rochell, the director, who afterwards resigned under political pressure.

Nevertheless, his manner of solving a complex problem provides a blueprint for others.

Here's how Mr. Rochell describes the campaign:

"In five years I had been speaking to the people and whoring after the mass media and had effectively gotten out the word to 'Forward Atlanta' that its library was a disgrace.

"Over a period of weeks a group of citizens such as Representative Julian Bond's mother and others of equal stature brought city council members to my office for lunch and 'laying on of words.' We got enough votes to call the referendum, and then the Mayor and his floor leader added three more items (streets, sewers, and parks) to the issue. Each item could be voted up or down separately. I asked the library board's permission to allow me to direct a separate campaign on the library, fearing that the whole package would be defeated. They gave me that permission.

"I had a market survey done which showed that 'civic pride' and 'our children's future' were the primary ingredients for success. We did a mass media blitz, spreading yard signs, bus signs, mail box stuffers,

and the like over the city for six weeks. That's all the time we had.

"A local ad firm, Burton-Campbell, did our ads with me supplying the verbage for information. The campaign was primarily newspaper ads with a very hard hitting radio ad campaign the last two days. It worked. We won while everything else was defeated."

Let's get more specific. What can you do?

1. Improve your own communications skills.
2. Look around your community for the best voluntary professional help. Enlist it. Use it.
3. Try to get funds for professional creative work where it is needed most.
4. Broaden your concept of public relations - and sell your administrator on this broader role. Some people get a knee-jerk, negative reaction to the term "public relations." If that is going to happen to you, LIE. Give it another name.
5. Plan: set goals and objectives, develop strategies and tactics. Put it in writing.
6. Work your plan.
7. Set up liaison with power brokers in your community.
8. To change attitudes in the community use group discussion techniques with the best discussion leaders you can locate.
9. Be a communist - not really, but believe in the cell theory of propagation. It is a game of inches.
10. Direct your effort to the authorities.
 - a. Find out what the public thinks it wants.
 - b. Defend yourself - no one else will.
 - c. Stop talking to each other - talk to the providers.
 - d. Appeal to fairness - offer trade-offs.
 - e. Become POLITICIZED. Learn political techniques and how to use them. See lawmakers in person.
11. Use the systems approach. The systems approach requires research, environmental scanning, and strategy development.

There are a number of futurists working in industry who are developing new techniques of trend analysis for industry, and their techniques are valuable for you.

Basically, trend analysis calls for identifying developing problems, tracking and evaluating them, and taking the offense in acting on them. Graham

Molitar, for example, points out that isolated events build up to a data wall calling for remedial action; and Ian Wilson of General Electric tells us that once you have this data you can shift from tactics to strategy, operate on longer time horizons, consider a broader set of inputs, have better contingency plans, and deal with alternative futures.

Suggest to your administrator that he or she do these things:

1. Give public relations top priority in his own thinking.
2. Allocate time for it.
3. Budget for it. (Call it something else - the U.S. government does.)
4. Participate in planning and execution of programs and take an active role in discussion and speaking.
5. Make public relations integral with all policy decisions. Public relations is synergistic.
6. Fix the responsibility within the organization and be sure everyone understands its status.

You and your administrator make up a team. Here's what you can do together:

1. Continue to turn in a top performance. This is the basis of all public relations.
2. Continue to reach out. Continue to be active in the community.
3. Continue to promote, to seek awareness and understanding of your library's capabilities.
4. Recognize that the environment is changing and the nature of knowledge and information storage and retrieval is changing. (Buckminster Fuller says that in 1900 everything we were aware of concerned the senses. Today, 99% of it cannot be detected by humans unaided. For instance, at this moment in this room there probably are 200 magnetic waves passing through - none of which you can detect without a receiver/tuner. But, with the receiver, you can listen to opera, rock, speech, satellite communications. Adapt. Something may be there, even if you can't feel it.)
5. You are in a new era. Wasps have become a minority. They are rapidly losing power. Are you still limiting your contacts to the old power structure? Study and analyze the structure in your community, in your state; involve these people in discussions, using sophisticated techniques.

Finally, what can you do with others ?

1. Work in your own back yard. Every lawmaker has library constituents. The ALA is not one of them. You are. Don't ask national to do what only you can do. You can't catch trout in a pond that hasn't been

stocked.

2. Join in a national task force to get attention. Participate in the White House Conference. You personally.
3. Be responsive to requests for support from ALA and Peggy Barber.
4. Make public relations training a part of every conference - for everyone.

The coming decade is a decision making period for your institution. It is evident that the next decades will see a substantial restructuring of many institutions, an effort to rethink their social purpose and objectives and to reshape their operations and relationships.

You should participate in this reshaping. Explain it. Seek understanding.

It is just ten years since the publication of Minimum Standards For Public Library Systems. In an excellent introductory chapter, written in 1956 -- ten years earlier -- Gerald W. Johnson wrote, "This country should never be presented with the spectacle of a public librarian pleading with such a body (the city council, the state legislature, or what not) for funds." I am agreeable to the observation that this should not happen -- it shouldn't be necessary. Today, the situation has altered. Now it is the primary duty of the administrator, if he expects his institution to survive, to be concerned about funding. That means he must be concerned about two-way communication, about public relations, about public affairs, legislative liaison. And so must you.

The destiny of libraries is important to me. I equate the "Free" in "Free Public Library" - not with money - but with Freedom of Information, Freedom of Thought, and Freedom of Expression.

I am not at all sure that a fully Federally-funded library can be as "Free" as one which has multiple sources of support.

So, your job is doubly complex. It will be to retain some semblance of independence of your benefactor. That will not be easy. We know already that government uses fiscal leverage to obtain its ends. It has done so with industrial contracts. It has done so with hospitals, in the setting of medicare and medicaid rates. It has done so with education. There is no reason to believe that libraries will be an exception.

All the more reason that all of you must become politically sophisticated. Make the world know about information - its communication and use - is the basis of all human understanding, organization and effort.

I see no reason why libraries must be sacrificed for other programs. The relative costs are not that great. Thus, is it a matter of priorities? Why do we even have to choose? Isn't it because libraries are faceless? Few know why you exist. Few know what you can do - given half a chance.

All of you in this room have a tremendous personal stake in where we go from here. All of you face a stunning challenge. With a new acceptance of accountability, every institution can make a beginning now toward a new era of growth. I believe you are going to do it. It is an impossible,

unattainable goal that has to be attained. But you are going to attain it.

ABOUT THE SPEAKER

Mr. Fox has been a corporate/financial public relations public counsel in New York City for the past 16 years. He is also a director of Unipron, S.A., a consortium of seven European public relations firms. Before founding his own firm in 1961, Fox, was vice president for public relations of the Chase Manhattan Bank.

A former president of the Public Relations Society of American, Mr. Fox now is its liaison representative to the U.S. Information Service. He is a contributing editor to Public Relations Quarterly. He is a director of the National Center for Voluntary Action.

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PR PLANNING/BUDGETING/ EVALUATION

KATHLEEN KELLY RUMMEL
PUBLIC RELATIONS CONSULTANT
CHICAGO, ILLINOIS

THE PROCESS

Think of "PR" and what comes to your mind? Admen? TV Commercials? Slick magazine ads? Brochures, bookmarks, and posters? A smile and a handshake?

If so, you're not alone in libraryland!

The majority of us -- librarians, staff, and trustees -- have for far too long equated "PR" with publicity and because we haven't done enough of either, libraries throughout the nation now find themselves faced with budget cuts and a negative or (even worse) neutral public attitude toward library services (in other words, "the library's great, but it's not for me" syndrome).

Granted, some of our problems with budget cuts and bad attitudes have to do with our failure to offer relevant services to our communities. Others have to do with the fact that librarians have never quite learned how to "fight it out" in the political arena. However, the biggest reason for these problems is that we have simply never learned how to communicate well with our public - the library's users and non-users - and to do that we need a strong public relations program in all the libraries in "libraryland".

Publicity is part of the PR process. You might call it just the tip of the iceberg because to publicize your services as well and to communicate effectively with your library's public, a great deal more effort is involved "behind the scenes." And most of us were never prepared for any of it in library school!

A short course in "the behind the scenes" parts of the PR process is herewith offered:

WORDS, WORDS, AND MORE WORDS!

The problem with PR has largely been a problem of semantics. Few have ever been able to agree on a solid working definition. Public Relations has often been confused with and used as a synonym for some of its parts, such as publicity and press-agentry. It is both of these, but much more.

For purposes of this "short course," we'll define public relations as the planned effort to influence opinion through acceptable performance and two-way communication.

THE PROCESS :

There is a process leading to strong public relations. To communicate, it's necessary first to exchange opinions and information. This just doesn't happen between a library and its public unless it is planned and provided for.

The PR process involves:

1. Fact-finding
2. Planning
3. Communicating
4. Evaluating

Too often, too much emphasis is given to communicating (publicity) when, in fact, each part of the process is as important as the others. Fact-finding, planning, and evaluation should support the publicity function in every library and it is these three activities which will be highlighted here.

*FACT-FINDING: INSIDE AND OUT

1. Inside: Attitude Self-Analysis

Before you set out to influence or change public attitudes towards your library, you must clearly identify those attitudes presently held about the library programs and services.

Developing a picture of how members of the library board, staff, and volunteer groups view the library and how they believe others see it is a logical first step in obtaining a sense of what these attitudes are towards the library.

The following questionnaire can be used to identify "in-house" attitudes and should be anonymously completed by librarians, staff, trustees and volunteer group members within a set period (perhaps a week).

- . What would you say our library's goals are?
- . Which are being met and which aren't?
- . What would you say are our major strengths?
- . What do you see as our major weaknesses?
- . How would you say the public regards us?
- . Why is that?
- . Why are you associated with the library?

Check the answers to these questions on a positive/negative basis. Certainly, if your board, staff, and volunteers are not zeroing in on answers the way you, as librarian or PR specialist, would, then you definitely have an in-house PR problem. Check your own attitudes - do you see your library as your public really does? As your staff, board, or volunteers really do? You cannot expect to do effective public relations until you can honestly identify and accept the attitudes you are attempting to influence or change.

2. Outside: Defining (and listening to!) the library's public

A problem in library public relations (and library service, in general) has been the neglect of two-way communication.

It is not easy to attract the public's attention. And it is harder still to hold it. The more carefully defined the library's public is, the easier it is to reach them, listen to them, and serve them better by establishing two-way communication.

There are informal and formal methods of finding out what people think about the library and what their library and information needs are.

Some of the informal methods, used by all of us and particularly important to libraries lacking funds, include:

1. Personal contacts among the library's public.
2. Advisory committees and panels.
3. Input from civic and cultural clubs and organizations.
4. Contact with churches, welfare, social-service, and government and educational institutions.
5. Media reports, columns, and editorials.

More reliable, formal, and expensive methods of finding out what people think include surveys. There are "cross section" surveys where questions are asked of a cross section of a given public; "survey panels" where a group of people are selected on a cross-section basis and interviewed several times over a period of time; "depth interviews" which are designed to probe the attitudes underlying expressed opinions; and "mail questionnaires" and "telephone surveys" instead of face to face interviews. Many libraries regularly conduct community surveys of their own or "piggy-back" on other surveys in the community, such as those conducted by Jay-cee organizations.

Every library should conduct some type of community survey, however simple it may have to be, at least once every three years and preferably once a year.

Since your library's public will be constantly changing no matter what size community you serve, it's important to consider community "fact-finding" as a regular library activity.

Remember that fact-finding is a synonym for research. And that the right "research attitude" can be as important as the research itself. F.G. Kettering once described this attitude in these words:

"Research is a high-hat word that scares a lot of people. It needn't. It is rather simple. Essentially, it is nothing but a state of mind - a friendly, welcoming attitude toward change. Going out to look for change, instead of waiting for it to come. Research, for practical men, is an effort to do things better and not be caught asleep at the switch. The research state of mind can apply to anything. Personal affairs or any kind of

business, big or little. It is the problem-solving mind as contrasted with the let-well-enough-alone mind. It is the composer mind, instead of the fiddler mind; it is the "tomorrow" mind instead of the "yesterday" mind."

PLANNING: A Searching Look Backward, A Deep Look Inside, A Wide Look Around, and a Long, Long Look Ahead.

Most library planning, if done at all, is conducted as an adjunct activity to the annual budgeting process; as a very long range "Plan of Service"; or in occasional meetings when management meets to review accomplishments and to agree on the next round of activities. None of this truly is planning in the best sense and since a good PR plan must be built on a strong library "action" plan, its necessary first to push for better planning overall in your library.

A thorough PR plan, with both short and long range goals and objectives, should be built upon the components of your library's overall service plan. In doing so, you'll find that your PR plan will result in increased management participation and support and that your PR program will be positive rather than defensive.

The biggest threat to thoughtful planning is time. Most of us are too busy working to find time to "think" much about a long range or even short range future. Keep in mind, though, that a few hours spent now in considering your PR goals will save a great deal of time later and will assure you of positive and responsive communication with your public.

Begin your PR plan by "looking backwards" and inside a little and conducting an inventory of your present PR activities. Answer the following questions:

1. Define the long and short term objectives of your current PR program (however simple or elaborate it may be) as specifically as you can.
2. List any themes consistently expressed in your program.
3. Define your various community groups in terms of their relative importance.
4. Describe how much each group knows of your library and how it regards it.
5. List the communications approaches you use. Describe each in detail, including its primary audience.
6. Review each objective, theme, approach, and activity, asking yourself these questions: Why do we do these things? What are the results?
7. Review your response in Steps 1 through 6 in terms of the following criteria: What is based on real needs and aims? What is being done because that is the way it has always been done?

Next, study the information you have about your library's public, your staff's attitudes, the library's service plan, your present PR program, and your resources and begin to develop a public relations "action" plan for the next year.

Don't be intimidated at the thought of writing the plan. It will be just as helpful to you if you plan to write one press release a month for the next year as it will if you have the resources to produce a full-fledged media blitz in the same time period.

The components of your PR plan should include:

1. Goals - Long range (perhaps 3 to 5 years) and short range (six months to 1 year). It is best for these goals to support documents of your library plan of service. Establish priorities.
2. Objectives and Activities - These are the steps which must be taken to accomplish each goal. In setting your objectives and activities for each objective, it is imperative to be realistic. Don't try to do more than you have the resources or time for. But do try to make some extra time and to find the necessary resources.
3. Timetable - Set a calendar for each goal and its objectives with accompanying activities. Establish priorities and be realistic.
4. Resources - For each objective and activity identify the resources required to accomplish the task. These might include volunteers to help write press releases, printing facilities or work required, artists, or extra staff help. Again, be realistic.
5. Budget - For many libraries, this category will contain a great big zero. However, it is absolutely necessary to assign a portion of your library's annual budget to PR and community relations. In this case, the budget statement should be prepared to support the costs of reaching the PR goals, accomplishing the objectives, and supporting the activities you've set for yourself.

Your library PR plan should be reviewed with and understood by your staff, board, and volunteer group members. They play an essential part in carrying through the plan, whether assigned specific responsibility for it or not. Be sure to keep them involved from the beginning of your planning process to the end.

Remember that your plan is not written in stone. It should be reviewed frequently and changed as necessary. Don't allow it to take on a life of its own. You've prepared it as a working tool to help improve communications with your community. Use it that way.

A WORD ABOUT BUDGETING

It is infrequent that one finds an item for "public relations," "community relations," or even "public information" in any library budget. Most often, if monies have been set aside at all, they're combined with printing, postage and other miscellaneous items.

Worse yet, one rarely finds staff assigned, even part-time, to PR responsibilities. This is most disheartening in medium and larger public libraries, state libraries, systems, and college and university libraries, all of which have larger budgets, more staff, and certainly a larger and greater variety of "groups" to reach than do small libraries.

All libraries, whatever the size and whatever the type, should budget for a PR/community relations program. The budget item for PR should include funds for PR and programming. The PR staff should be responsible for both, with assistance as necessary from other staff.

The following considerations should apply when preparing your PR budget:

1. A rule of thumb is that 10-15% of your budget should be applied to public relations, community relations, and programming.
2. If your's is a small library, staffed by 1-3 people, 10-30% of one person's time should be spent on PR and programming activities.
3. If your's is a larger library, use the following guidelines for staffing:
 - 5 to 15 FTE Staff - 1/2 FTE person assigned to PR
 - 15 to 50 FTE Staff - 1 FTE person assigned to PR
 - 50 to 100 FTE Staff - 2 FTE persons assigned to PR
 - 100 FTE Staff & Above - a base of 2 FTE persons assigned to PR with one additional staff person for every one hundred staff.

Proper budgeting for public relations is a responsibility of all libraries. Spending people's money (in whatever type of community) on buildings, books and materials, and staff, is worthless to them unless they know its value to them. It's our job to tell them. And in our best interest.

EVALUATING: The common sense of profiting from experience.

"What did the library really get from all that money we spent on PR?" "Was it worth it?" "Think of all the books we could've bought..."

As a library PR specialist, you've probably heard everyone of these comments and more. I know I have. And I know that the only way to combat them is with information.

It is our job as PR practitioners to prove that our effort has produced valuable results and that the cost has been reasonable and a good investment. It is not easy to do this. To some extent, effective library managers must believe in the intrinsic value of public relations, whether statistics are available to support its value or not.

It is also our job to study our past activities in order to improve our future PR projects. Following are some guidelines to use as you evaluate your PR and programs:

1. Review the following questions as you evaluate the results of specific

programs or projects from a PR standpoint:

- . Was the program adequately planned?
 - . Did those concerned understand the job you wanted done?
 - . Did all affected departments and staff cooperate?
 - . How could you have made the results more effective?
 - . Did you reach all pertinent audiences?
 - . Did you receive desired publicity before, during, and after the completion of the program?
 - . Could you have made better provisions for unforeseen circumstances?
 - . Did the program stay within the budget, if not, why not?
 - . What provisions did you make in advance for measuring results? Were they adequate?
 - . What steps were taken to improve future programs of the same type on the basis of this measurement?
2. Radio and TV Coverage. Keep a diary of stations which carry your materials, the frequency with which they carry it; the geographic area covered by it, and a description of its audience. A review of this diary every month, will give you some idea of the types and numbers of audiences reached by your efforts.
 3. Print Coverage. Keep a record and/or clipping file of all your press releases which have been placed with the print media in your area. Knowing the circulation of each paper, magazine, or newsletter will give you a figure to use as the "potential" audience reached by your effort. Keep in mind, though, that readership doesn't equal circulation.
 4. Testing. Try to develop simple readability tests and pre- and post-testing for your PR programs and materials. A simple brochure or press release, often very clear to its writer, can cause chaos if not clearly understood by its audience.
 5. Measuring Impact. Simple methods to measure the impact of your publicity and program efforts include: a) having audiences complete evaluation forms at the programs; b) making use of surveys in the library to determine how people find out about various services and programs (i.e. through brochure, newspapers, word-of-mouth, etc.).
 6. Overall Review of Program. Be sure to review, periodically, your total PR program and measure its results against the assigned objectives.

A LAST WORD

"Talking once with a miner," George Orwell said, "I asked him when the housing shortage first became acute in his district; he answered, 'When we were told about it'."

Libraries must begin to "tell" people about themselves -- their services, programs, and collections, as well as about their problems.

To do so effectively, it is necessary to support strong public relations activities in our libraries. Following the PR process - fact finding, planning, communicating, and evaluating - will assure us of increased public interest in and support for our library services and programs.

MISCELLANEOUS

COMPETITIONS AND AWARDS

John Cotton Dana Library Public Relations Awards

This annual competition is conducted under the joint sponsorship of the Public Relations Section of ALA's Library Administration and Management Association, and The H.W. Wilson Company. All libraries are eligible to enter scrapbooks and/or audio-visual materials detailing their public relations program/activities. There are categories for public, school, academic, state, systems and service libraries. Obtain entry blanks from LAMA or H.W. Wilson (950 University Ave., Bronx, NY 10452). Watch library press for announcements.

Printed portions of the JCD award winners are available on interlibrary loan from ALA's Headquarters Library for two-year periods after announcement of winners at annual ALA Conference. Good source of ideas for P.R. programs/techniques/etc. List of winners printed in post-Conference issues of library press. Winning scrapbooks usually on display at summer ALA Conference; selection of winning AV entries usually shown at PRS program during ALA Conference. To borrow scrapbooks, write ALA Library, 50 E. Huron St., Chicago, IL 60611.

Library Public Relations Council

This is an annual competition for printed items of distinction produced by libraries in specific subject categories. Watch library press for announcements or contact LPRC, Suite 1242, 60 East 42nd Street, New York, NY 10017.

PUBLIC RELATIONS COURSES

General public relations/publicity courses are often presented - at colleges and universities (including some library schools). Consult catalogs of institutions in your area.

Non-library organizations frequently sponsor P.R. seminars in major cities. For instance: New Dimensions Foundation presented one-day seminar workshops in 11 cities early in 1977 on "Successful Communications Techniques for the Non-Profit Organization". To receive information on future programs, write New Dimensions Foundation, 267 State St., San Francisco, California 94114

AND THEN ...

Pamphlets on a variety of public relations topics have been prepared by the Public Relations Section's Publications Committee and are available through LAMA or the ALA Publishing Service Order Department. Single copies are usually 10¢ and requests should be accompanied by a stamped, self-addressed envelope; multiple copies can be purchased inexpensively at special rates.

In addition, copies of this RECIPE BOOK will be available from LAMA at \$4.00 a copy after the 1978 ALA Annual Conference.

The Public Information Office of ALA also has materials available, including such National Library Week items as a publicity kit, fact sheets, and camera ready print ads. Order forms for posters, bookmarks, radio and TV public service announcements are also available. Write PIO, ALA, 50 E. Huron St., Chicago, IL 60611.

The Public Relations Society of America's Information Center maintains a lending and reference service of brochures, manuals, kits, articles and speeches dealing with public relations. A selection of material from three subject headings can be borrowed at one time. Subjects include Advertising, Community Relations, Press Relations, Employee Relations, Special Events, etc. Write for subject listing and details on borrowing procedures: PRSA, Information Center, 845 Third Avenue, New York, NY 10022.